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GOLDEN TREASURY

OF

ANCIENT GREEK POETRY

WRIGHT

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THE

GOLDEN TREASURY

OF

ANCIENT GREEK POETRY

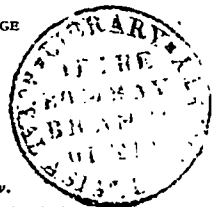
BY

R. S. WRIGHT, M.A.

FELLOW OF ORIEL COLLEGE

BARRISTER AT LAW

f. 38



μὴ ζῴην μετ' ἀμουσίας,
ἀεὶ δ' ἐν στεφάνοισιν εἴην.

Euripides.

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Oxford

AT THE CLARENDON PRESS

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THE following passages are for the most part arranged according to the dates of their composition. Short statements of the subjects are prefixed wherever such statements appeared necessary to relieve the obscurity resulting from the absence of context; and in some cases of uncommon difficulty an analysis of the connection of ideas is supplied in the margin. Lastly, short historical introductions to the several periods, and explanatory notes with occasional translations, are appended.

The texts adopted are those of Faësi for Homer, Bergk for the lyrical, and Dindorf (ed. 1830) for the greater dramatic poets, of Meineke for the comic fragments, Weise for the idylls, and Jacobs for the epigrams, with a few exceptions, and those chiefly in punctuation.

I have most gratefully to acknowledge invaluable help from the Professor of Greek at Oxford and from Mr. J. E. L. Shadwell of Christ Church.

R. S. WRIGHT.

OXFORD, *Oct.* 1, 1866.

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I. EPIC POETS.

Ἔοικε μὲν γὰρ τῶν καλῶν ἁπάντων τούτων τῶν τραγικῶν πρῶτος [Ὅμηρος] διδάσκαλός τε καὶ ἡγεμὼν γενέσθαι.

Plato, Rep. X. 595.

HOMER.

ILIAD.

I.

Nine years the Greeks laid siege to Troy, and by help of Achilles kept the Trojans within their walls. But in the tenth year, when Achilles withdrew in wrath from the war, Zeus granted Thetis' prayer that the Greeks might fly before the Trojans until Agamemnon should repair Achilles' wrong; and the same night sent a lying dream to bid Agamemnon give battle in the morning, for that he should take the town. When the next day the Greeks came near, the Trojans went out to meet them by the hillock at the gate; but before the battle was joined Paris challenged Menelaus to single combat for Helen and her wealth in the midst of the armies. While the priests made ready the sacrifices for a truce, Iris led Helen to the gate to see the fight. There Helen meets Priam, and names for him the chiefs of the Greeks below.

" Δεῦρ' ἴθι, νύμφα φίλη, ἵνα θέσκελα ἔργα ἴδηαι
Τρώων θ' ἱπποδάμων καὶ Ἀχαιῶν χαλκοχιτώνων.
οἳ πρὶν ἐπ' ἀλλήλοισι φέρον πολύδακρυν Ἄρηα
ἐν πεδίῳ, ὀλοοῖο λιλαιόμενοι πολέμοιο,
οἱ δὴ νῦν ἕαται σιγῇ — πόλεμος δὲ πέπαυται —
ἀσπίσι κεκλιμένοι, παρὰ δ' ἔγχεα μακρὰ πέπηγεν.
αὐτὰρ Ἀλέξανδρος καὶ ἀρηΐφιλος Μενέλαος
μακρῇς ἐγχείῃσι μαχήσονται περὶ σεῖο·

τῷ δέ κε νικήσαντι φίλη κεκλήσῃ ἄκοιτις."
ὡς εἰποῦσα θεὰ γλυκὺν ἵμερον ἔμβαλε θυμῷ
ἀνδρός τε προτέροιο καὶ ἄστεος ἠδὲ τοκήων.
αὐτίκα δ' ἀργεννῇσι καλυψαμένη ὀθόνῃσιν
ὥρμᾶτ' ἐκ θαλάμοιο, τέρεν κατὰ δάκρυ χέουσα,
οὐκ οἴῃ· ἅμα τῇγε καὶ ἀμφίπολοι δύ' ἕποντο,
Λίθρη Πιτθῆος θυγάτηρ Κλυμένη τε βοῶπις.
αἶψα δ' ἔπειθ' ἵκανον ὅθι Σκαιαὶ πύλαι ἦσαν.
οἱ δ' ἀμφὶ Πρίαμον καὶ Πάνθοον ἠδὲ Θυμοίτην
Λάμπον τε Κλυτίον θ' Ἱκετάονά τ' ὄζον Ἄρηος,
Θυκαλέγων τε καὶ Ἀντήνωρ, πεπνυμένω ἄμφω,
εἵατο δημογέροντες ἐπὶ Σκαιῇσι πύλῃσιν,
γήραϊ δὴ πολέμοιο πεπαυμένοι, ἀλλ' ἀγορηταὶ
ἐσθλοί, τεττίγεσσιν ἐοικότες, οἵ τε καθ' ὕλην
δενδρέῳ ἐφεζόμενοι ὄπα λειριόεσσαν ἱεῖσιν·
τοῖοι ἄρα Τρώων ἡγήτορες ἦντ' ἐπὶ πύργῳ.
οἱ δ' ὡς οὖν εἶδονθ' Ἑλένην ἐπὶ πύργον ἰοῦσαν,
ἦκα πρὸς ἀλλήλους ἔπεα πτερόεντ' ἀγόρευον.
" οὐ νέμεσις Τρῶας καὶ ἐϋκνήμιδας Ἀχαιοὺς
τοιῇδ' ἀμφὶ γυναικὶ πολὺν χρόνον ἄλγεα πάσχειν·
αἰνῶς ἀθανάτῃσι θεῇς εἰς ὦπα ἔοικεν.
ἀλλ' ἀμὸς, τοίη περ ἐοῦσ', ἐν νηυσὶ νεέσθω,
μηδ' ἡμῖν τεκέεσσί τ' ὀπίσσω πῆμα λίποιτο."
ὡς ἄρ' ἔφαν, Πρίαμος δ' Ἑλένην ἐκαλέσσατο φωνῇ·
" δεῦρο πάροιθ' ἐλθοῦσα, φίλον τέκος, ἵζευ ἐμεῖο,
ὄφρα ἴδῃ πρότερόν τε πόσιν πηούς τε φίλους τε—
οὔ τί μοι αἰτίη ἐσσὶ θεοί νύ μοι αἴτιοί εἰσιν,

οἵ μοι ἐφώρμησαν πόλεμον πολύδακρυν Ἀχαιῶν —
ὥς μοι καὶ τόνδ' ἄνδρα πελώριον ἐξονομήνῃς,
ὅς τις ὅδ' ἐστὶν Ἀχαιὸς ἀνὴρ ἠΰς τε μέγας τε.
ἤτοι μὲν κεφαλῇ καὶ μείζονες ἄλλοι ἔασιν·
καλὸν δ' οὔτω ἐγὼν οὔ πω ἴδον ὀφθαλμοῖσιν,
οὐδ' οὕτω γεραρόν· βασιλῆϊ γὰρ ἀνδρὶ ἔοικεν."
τὸν δ' Ἑλένη μύθοισιν ἀμείβετο, δῖα γυναικῶν·
" αἰδοῖός τέ μοί ἐσσι, φίλε ἑκυρέ, δεινός τε·
ὡς ὄφελεν θάνατός μοι ἀδεῖν κακὸς, ὁππότε δεῦρο
υἷϊ σῷ ἑπόμην, θάλαμον γνωτούς τε λιποῦσα
παῖδά τε τηλυγέτην καὶ ὁμηλικίην ἐρατεινήν.
ἀλλὰ τά γ' οὐκ ἐγένοντο· τὸ καὶ κλαίουσα τέτηκα.
τοῦτο δέ τοι ἐρέω, ὅ μ' ἀνείρεαι ἠδὲ μεταλλᾷς.
οὗτός γ' Ἀτρείδης εὐρυκρείων Ἀγαμέμνων,
ἀμφότερον, βασιλεύς τ' ἀγαθὸς κρατερός τ' αἰχμητής.
δαὴρ αὖτ' ἐμὸς ἔσκε κυνώπιδος, εἴ ποτ' ἔην γε."
ὣς φάτο, τὸν δ' ὁ γέρων ἠγάσσατο, φώνησέν τε·
" ὦ μάκαρ Ἀτρείδη, μοιρηγενὲς, ὀλβιόδαιμον,
ἦ ῥά νύ τοι πολλοὶ δεδμήατο κοῦροι Ἀχαιῶν.
ἤδη καὶ Φρυγίην εἰσήλυθον ἀμπελόεσσαν,
ἔνθα ἴδον πλείστους Φρύγας, ἀνέρας αἰολοπώλους,
λαοὺς Ὀτρῆος καὶ Μύγδονος ἀντιθέοιο,
οἵ ῥα τότ' ἐστρατόωντο παρ' ὄχθας Σαγγαρίοιο·
καὶ γὰρ ἐγὼν ἐπίκουρος ἐὼν μετὰ τοῖσιν ἐλέχθην
ἤματι τῷ ὅτε τ' ἦλθον Ἀμαζόνες ἀντιάνειραι·
ἀλλ' οὐδ' οἱ τόσοι ἦσαν ὅσοι ἑλίκωπες Ἀχαιοί."
δεύτερον αὖτ' Ὀδυσῆα ἰδὼν ἐρέειν' ὁ γεραιός·

" εἶπ' ἄγε μοι καὶ τόνδε, φίλον τέκος, ὅς τις ὅδ' ἐστὶν
μείων μὲν κεφαλῇ Ἀγαμέμνονος Ἀτρείδαο,
εὐρύτερος δ' ὤμοισιν ἰδὲ στέρνοισιν ἰδέσθαι.
τεύχεα μέν οἱ κεῖται ἐπὶ χθονὶ πουλυβοτείρῃ,
αὐτὸς δὲ κτίλος ὡς ἐπιπωλεῖται στίχας ἀνδρῶν.
ἀρνειῷ μιν ἔγωγε ἐΐσκω πηγεσιμάλλῳ,
ὅς τ' ὀΐων μέγα πῶϋ διέρχεται ἀργεννάων."
τὸν δ' ἠμείβετ' ἔπειθ' Ἑλένη Διὸς ἐκγεγαυῖα·
" οὗτος δ' αὖ Λαερτιάδης πολύμητις Ὀδυσσεύς,
ὃς τράφη ἐν δήμῳ Ἰθάκης κραναῆς περ ἐούσης
εἰδὼς παντοίους τε δόλους καὶ μήδεα πυκνά."
τὴν δ' αὖτ' Ἀντήνωρ πεπνυμένος ἀντίον ηὔδα·
" ὦ γύναι, ἦ μάλα τοῦτο ἔπος νημερτὲς ἔειπες·
ἤδη γὰρ καὶ δεῦρό ποτ' ἦλυθε δῖος Ὀδυσσεὺς,
σεῦ ἕνεκ' ἀγγελίης, σὺν ἀρηϊφίλῳ Μενελάῳ·
τοὺς δ' ἐγὼ ἐξείνισσα καὶ ἐν μεγάροισι φίλησα,
ἀμφοτέρων δὲ φυὴν ἐδάην καὶ μήδεα πυκνά.
ἀλλ' ὅτε δὴ Τρώεσσιν ἐν ἀγρομένοισιν ἔμιχθεν,
στάντων μὲν Μενέλαος ὑπείρεχεν εὐρέας ὤμους,
ἄμφω δ' ἑζομένω, γεραρώτερος ἦεν Ὀδυσσεύς·
ἀλλ' ὅτε δὴ μύθους καὶ μήδεα πᾶσιν ὕφαινον,
ἤτοι μὲν Μενέλαος ἐπιτροχάδην ἀγόρευεν,
παῦρα μέν, ἀλλὰ μάλα λιγέως, ἐπεὶ οὐ πολύμυθος
οὐδ' ἀφαμαρτοεπὴς, ἦ καὶ γένει ὕστερος ἦεν.
ἀλλ' ὅτε δὴ πολύμητις ἀναΐξειεν Ὀδυσσεὺς,
στάσκεν, ὑπαὶ δὲ ἴδεσκε κατὰ χθονὸς ὄμματα πήξας,
σκῆπτρον δ' οὔτ' ὀπίσω οὔτε προπρηνὲς ἐνώμα,

ἀλλ' ἀστεμφὲς ἔχεσκεν, ἀΐδρεϊ φωτὶ ἐοικώς·
φαίης κε ζάκοτόν τέ τιν' ἔμμεναι ἄφρονά τ' αὔτως.
ἀλλ' ὅτε δή ῥ' ὅπα τε μεγάλην ἐκ στήθεος ἵει
καὶ ἔπεα νιφάδεσσιν ἐοικότα χειμερίῃσιν,
οὐκ ἂν ἔπειτ' Ὀδυσῆϊ γ' ἐρίσσειε βροτὸς ἄλλος.
[οὐ τότε γ' ὧδ' Ὀδυσῆος ἀγασσάμεθ' εἶδος ἰδόντες."]
τὸ τρίτον αὖτ' Αἴαντα ἰδὼν ἐρέεινε ὁ γεραιός·
" τίς τ' ἄρ' ὅδ' ἄλλος Ἀχαιὸς ἀνὴρ ἠΰς τε μέγας τε,
ἔξοχος Ἀργείων κεφαλήν τε καὶ εὐρέας ὤμους;"
τὸν δ' Ἑλένη τανύπεπλος ἀμείβετο, δῖα γυναικῶν·
" οὗτος δ' Αἴας ἐστὶ πελώριος, ἕρκος Ἀχαιῶν.
Ἰδομενεὺς δ' ἑτέρωθεν ἐνὶ Κρήτεσσι θεὸς ὡς
ἕστηκ', ἀμφὶ δέ μιν Κρητῶν ἀγοὶ ἠγερέθονται.
πολλάκι μιν ξείνισσεν ἀρηΐφιλος Μενέλαος
οἴκῳ ἐν ἡμετέρῳ, ὁπότε Κρήτηθεν ἵκοιτο.
νῦν δ' ἄλλους μὲν πάντας ὁρῶ ἑλίκωπας Ἀχαιούς,
οὕς κεν ἐῢ γνοίην καί τ' οὔνομα μυθησαίμην·
δοιὼ δ' οὐ δύναμαι ἰδέειν κοσμήτορε λαῶν,
Κάστορά θ' ἱππόδαμον καὶ πὺξ ἀγαθὸν Πολυδεύκεα,
αὐτοκασιγνήτω, τώ μοι μία γείνατο μήτηρ.
ἦ οὐχ ἑσπέσθην Λακεδαίμονος ἐξ ἐρατεινῆς,
ἦ δεύρω μὲν ἔποντο νέεσσ' ἔνι ποντοπόροισιν,
νῦν αὖτ' οὐκ ἐθέλουσι μάχην καταδύμεναι ἀνδρῶν,
αἴσχεα δειδιότες καὶ ὀνείδεα πόλλ' ἅ μοί ἐστιν."
ὣς φάτο, τοὺς δ' ἤδη κάτεχεν φυσίζοος αἶα
ἐν Λακεδαίμονι αὖθι, φίλῃ ἐν πατρίδι γαίῃ.

[iii. 130–244.]

II.

Menelaus disarmed Paris, and the Trojans were ready to restore Helen and end the war. But lest Troy should escape its ruin, Here and Athene moved Pandarus to shoot secretly at Menelaus. His arrow broke the truce; and the armies join battle beneath the walls.

Ὡς δ' ὅτ' ἐν αἰγιαλῷ πολυηχέϊ κῦμα θαλάσσης
ὄρνυτ' ἐπασσύτερον Ζεφύρου ὕπο κινήσαντος·
πόντῳ μέν τε πρῶτα κορύσσεται, αὐτὰρ ἔπειτα
χέρσῳ ῥηγνύμενον μεγάλα βρέμει, ἀμφὶ δέ τ' ἄκρας
κυρτὸν ἰὸν κορυφοῦται, ἀποπτύει δ' ἁλὸς ἀχνην·
ὡς τότ' ἐπασσύτεραι Δαναῶν κίνυντο φάλαγγες
νωλεμέως πόλεμόνδε· κέλευε δὲ οἷσιν ἕκαστος
ἡγεμόνων· οἱ δ' ἄλλοι ἀκὴν ἴσαν—οὐδέ κε φαίης
τόσσον λαὸν ἕπεσθαι ἔχοντ' ἐν στήθεσιν αὐδήν—
σιγῇ δειδιότες σημάντορας· ἀμφὶ δὲ πᾶσιν
τεύχεα ποικίλ' ἔλαμπε, τὰ εἱμένοι ἐστιχόωντο.
Τρῶες δ', ὥστ' ἄϊες πολυπάμονος ἀνδρὸς ἐν αὐλῇ
μυρίαι ἑστήκασιν ἀμελγόμεναι γάλα λευκὸν,
ἀζηχὲς μεμακυῖαι, ἀκούουσαι ὅπα ἀρνῶν,
ὣς Τρώων ἀλαλητὸς ἀνὰ στρατὸν εὐρὺν ὀρώρει·
οὐ γὰρ πάντων ἦεν ὁμὸς θρόος οὐδ' ἴα γῆρυς,
ἀλλὰ γλῶσσ' ἐμέμικτο, πολύκλητοι δ' ἔσαν ἄνδρες.
ὧρσε δὲ τοὺς μὲν Ἄρης, τοὺς δὲ γλαυκῶπις Ἀθήνη
Δεῖμός τ' ἠδὲ Φόβος καὶ Ἔρις ἄμοτον μεμανῖα,
Ἄρεος ἀνδροφόνοιο κασιγνήτη ἑτάρη τε,

ἦ τ' ὀλίγη μὲν πρῶτα κορύσσεται, αὐτὰρ ἔπειτα
οὐρανῷ ἐστήριξε κάρη καὶ ἐπὶ χθονὶ βαίνει.
ἦ σφιν καὶ τότε νεῖκος ὁμοῖον ἔμβαλε μέσσῳ
ἐρχομένη καθ' ὅμιλον, ὀφέλλουσα στόνον ἀνδρῶν.
οἱ δ' ὅτε δὴ ῥ' ἐς χῶρον ἕνα ξυνιόντες ἵκοντο,
σύν ῥ' ἔβαλον ῥινούς, σὺν δ' ἔγχεα καὶ μένε' ἀνδρῶν
χαλκεοθωρήκων· ἀτὰρ ἀσπίδες ὀμφαλόεσσαι
ἔπληντ' ἀλλήλῃσι, πολὺς δ' ὀρυμαγδὸς ὀρώρει.
ἔνθα δ' ἅμ' οἰμωγή τε καὶ εὐχωλὴ πέλεν ἀνδρῶν
ὀλλύντων τε καὶ ὀλλυμένων, ῥέε δ' αἵματι γαῖα.
ὡς δ' ὅτε χείμαρροι ποταμοὶ κατ' ὄρεσφι ῥέοντες
εἰς μισγάγκειαν συμβάλλετον ὄβριμον ὕδωρ,
κρουνῶν ἐκ μεγάλων, κοίλης ἔντοσθε χαράδρης·
τῶν δέ τε τηλόσε δοῦπον ἐν οὔρεσιν ἔκλυε ποιμήν·
ὡς τῶν μισγομένων γένετο ἰαχή τε πόνος τε.

[iv. 422–456.]

III.

Though Achilles lay in his tent apart, Diomed kept the field against Aphrodite and against Ares, and drove back the Trojans to the walls in spite of Zeus' will, for Athene sat at his side. To propitiate her anger Hector sent the Trojan matrons in procession to her temple, and returning to the front found Andromache with Astyanax weeping at the gate, and bids them there farewell.

Εὖτε πύλας ἵκανε διερχόμενος μέγα ἄστυ
Σκαιάς—τῇ γὰρ ἔμελλε διεξίμεναι πεδίονδε—
ἔνθ' ἄλοχος πολύδωρος ἐναντίη ἦλθε θέουσα

Ἀνδρομάχη, θυγάτηρ μεγαλήτορος Ἠετίωνος,
Ἠετίων ὃς ἔναιεν ὑπὸ Πλάκῳ ὑληέσσῃ,
Θήβῃ ὑποπλακίῃ, Κιλίκεσσ' ἄνδρεσσιν ἀνάσσων·
τοῦ περ δὴ θυγάτηρ ἔχεθ' Ἕκτορι χαλκοκορυστῇ.
ἣ οἱ ἔπειτ' ἤντησ', ἅμα δ' ἀμφίπολος κίεν αὐτῇ
παῖδ' ἐπὶ κόλπῳ ἔχουσ' ἀταλάφρονα, νήπιον αὖτως,
''Εκτορίδην ἀγαπητὸν, ἀλίγκιον ἀστέρι καλῷ,
τόν ῥ' Ἕκτωρ καλέεσκε Σκαμάνδριον, αὐτὰρ οἱ ἄλλοι
Ἀστυάνακτ'· οἷος γὰρ ἐρύετο Ἴλιον Ἕκτωρ.
ἤτοι ὁ μὲν μείδησεν ἰδὼν ἐς παῖδα σιωπῇ·
Ἀνδρομάχη δέ οἱ ἄγχι παρίστατο δακρυχέουσα,
ἔν τ' ἄρα οἱ φῦ χειρὶ, ἔπος τ' ἔφατ', ἔκ τ' ὀνόμαζεν.
" δαιμόνιε, φθίσει σε τὸ σὸν μένος, οὐδ' ἐλεαίρεις
παῖδά τε νηπίαχον καὶ ἔμ' ἄμμορον, ἢ τάχα χήρη
σεῦ ἔσομαι· τάχα γάρ σε κατακτανέουσιν Ἀχαιοὶ
πάντες ἐφορμηθέντες· ἐμοὶ δέ κε κέρδιον εἴη
σεῦ ἀφαμαρτούσῃ χθόνα δύμεναι· οὐ γὰρ ἔτ' ἄλλη
ἔσται θαλπωρὴ, ἐπεὶ ἂν σύ γε πότμον ἐπίσπῃς,
ἀλλ' ἄχε'. Οὐδέ μοι ἔστι πατὴρ καὶ πότνια μήτηρ.
ἤτοι γὰρ πατέρ' ἀμὸν ἀπέκτανε δῖος Ἀχιλλεὺς,
ἐκ δὲ πόλιν πέρσεν Κιλίκων εὐναιετάωσαν,
Θήβην ὑψίπυλον· κατὰ δ' ἔκτανεν Ἠετίωνα,
οὐδέ μιν ἐξενάριξε, σεβάσσατο γὰρ τό γε θυμῷ,
ἀλλ' ἄρα μιν κατέκηε σὺν ἔντεσι δαιδαλέοισιν
ἠδ' ἐπὶ σῆμ' ἔχεεν· περὶ δὲ πτελέας ἐφύτευσαν
νύμφαι ὀρεστιάδες, κοῦραι Διὸς αἰγιόχοιο.
οἱ δέ μοι ἑπτὰ κασίγνητοι ἔσαν ἐν μεγάροισιν,

οἱ μὲν πάντες ἰῷ κίον ἤματι Ἄϊδος εἴσω·
πάντας γὰρ κατέπεφνε ποδάρκης δῖος Ἀχιλλεὺς
βουσὶν ἔπ' εἰλιπόδεσσι καὶ ἀργενν῀ῆς ὀΐεσσιν.
μητέρα δ', ἣ βασίλευεν ὑπὸ Πλάκῳ ὑληέσσῃ,
τὴν ἐπεὶ ἂρ δεῦρ' ἤγαγ' ἅμ' ἄλλοισι κτεάτεσσιν,
ἂψ ὅ γε τὴν ἀπέλυσε λαβὼν ἀπερείσι' ἄποινα,
πατρὸς δ' ἐν μεγάροισι βάλ' Ἄρτεμις ἰοχέαιρα.
Ἕκτορ, ἀτὰρ σύ μοί ἐσσι πατὴρ καὶ πότνια μήτηρ
ἠδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης.
ἀλλ' ἄγε νῦν ἐλέαιρε καὶ αὐτοῦ μίμν' ἐπὶ πύργῳ,
μὴ παῖδ' ὀρφανικὸν θήῃς χήρην τε γυναῖκα.
λαὸν δὲ στῆσον παρ' ἐρινεὸν, ἔνθα μάλιστα
ἀμβατός ἐστι πόλις καὶ ἐπίδρομον ἔπλετο τεῖχος.
τρὶς γὰρ τῇ γ' ἐλθόντες ἐπειρήσανθ' οἱ ἄριστοι
ἀμφ' Αἴαντε δύω καὶ ἀγακλυτὸν Ἰδομενῆα
ἠδ' ἀμφ' Ἀτρείδας καὶ Τυδέος ἄλκιμον υἱόν·
ἦ πού τίς σφιν ἔνισπε θεοπροπίων εὖ εἰδὼς,
ἦ νυ καὶ αὐτῶν θυμὸς ἐποτρύνει καὶ ἀνώγει."
τὴν δ' αὖτε προσέειπε μέγας κορυθαίολος Ἕκτωρ·
"ἦ καὶ ἐμοὶ τάδε πάντα μέλει, γύναι· ἀλλὰ μαλ' αἰνῶς
αἰδέομαι Τρῶας καὶ Τρωάδας ἑλκεσιπέπλους,
αἴ κε κακὸς ὣς νόσφιν ἀλυσκάζω πολέμοιο.
οὐδέ με θυμὸς ἄνωγεν, ἐπεὶ μάθον ἔμμεναι ἐσθλὸς
αἰεὶ καὶ πρώτοισι μετὰ Τρώεσσι μάχεσθαι,
ἀρνύμενος πατρός τε μέγα κλέος ἠδ' ἐμὸν αὐτοῦ,
εὖ γὰρ ἐγὼ τόδε οἶδα κατὰ φρένα καὶ κατὰ θυμόν·
ἔσσεται ἦμαρ ὅτ' ἄν ποτ' ὀλώλῃ Ἴλιος ἱρὴ

καὶ Πρίαμος καὶ λαὸς ἐϋμμελίω Πριάμοιο.
ἀλλ' οὔ μοι Τρώων τόσσον μέλει ἄλγος ὀπίσσω,
οὔτ' αὐτῆς Ἑκάβης οὔτε Πριάμοιο ἄνακτος
οὔτε κασιγνήτων, οἵ κεν πολέες τε καὶ ἐσθλοὶ
ἐν κονίῃσι πέσοιεν ὑπ' ἀνδράσι δυσμενέεσσιν,
ὅσσον σεῦ, ὅτε κέν τις Ἀχαιῶν χαλκοχιτώνων
δακρυόεσσαν ἄγηται, ἐλεύθερον ἦμαρ ἀπούρας.
καί κεν ἐν Ἄργει ἐοῦσα πρὸς ἄλλης ἰστὸν ὑφαίνοις,
καί κεν ὕδωρ φορέοις Μεσσηΐδος ἢ Ὑπερείης
πόλλ' ἀεκαζομένη, κρατερὴ δ' ἐπικείσετ' ἀνάγκη.
καί ποτέ τις εἴπῃσιν ἰδὼν κατὰ δάκρυ χέουσαν,
'Ἕκτορος ἥδε γυνή, ὃς ἀριστεύεσκε μάχεσθαι
Τρώων ἱπποδάμων, ὅτε Ἴλιον ἀμφεμάχοντο.'
ὥς ποτέ τις ἐρέει· σοὶ δ' αὖ νέον ἔσσεται ἄλγος
χήτεϊ τοιοῦδ' ἀνδρὸς, ἀμύνειν δούλιον ἦμαρ.
ἀλλά με τεθνηώτα χυτὴ κατὰ γαῖα καλύπτοι
πρίν γ' ἔτι σῆς τε βοῆς σοῦ θ' ἑλκηθμοῖο πυθέσθαι.
ὣς εἰπὼν οὗ παιδὸς ὀρέξατο φαίδιμος Ἕκτωρ.
ἂψ δ' ὁ πάϊς πρὸς κόλπον ἐϋζώνοιο τιθήνης
ἐκλίνθη ἰάχων, πατρὸς φίλου ὄψιν ἀτυχθείς,
ταρβήσας χαλκόν τε ἰδὲ λόφον ἱππιοχαίτην,
δεινὸν ἀπ' ἀκροτάτης κόρυθος νεύοντα νοήσας.
ἐκ δ' ἐγέλασσε πατήρ τε φίλος καὶ πότνια μήτηρ.
αὐτίκ' ἀπὸ κρατὸς κόρυθ' εἵλετο φαίδιμος Ἕκτωρ,
καὶ τὴν μὲν κατέθηκεν ἐπὶ χθονὶ παμφανόωσαν·
αὐτὰρ ὅ γ' ὃν φίλον υἱὸν ἐπεὶ κύσε πῆλέ τε χερσὶν,
εἶπεν ἐπευξάμενος Διΐ τ' ἄλλοισίν τε θεοῖσιν·

"Ζεῦ ἄλλοι τε θεοὶ, δότε δὴ καὶ τόνδε γενέσθαι
παῖδ' ἐμὸν, ὡς καὶ ἐγώ περ, ἀριπρεπέα Τρώεσσιν,
ὧδε, βίην τ' ἀγαθὸν, καὶ Ἰλίου ἶφι ἀνάσσειν.
καί ποτέ τις εἴπῃσι, 'Πατρός γ' ὅδε πολλὸν ἀμείνων,'
ἐκ πολέμου ἀνιόντα· φέροι δ' ἔναρα βροτόεντα
κτείνας δῃΐον ἄνδρα, χαρείη δὲ φρένα μήτηρ."
Ὡς εἰπὼν ἀλόχοιο φίλης ἐν χερσὶν ἔθηκεν
παῖδ' ἑόν· ἡ δ' ἄρα μιν κηώδεϊ δέξατο κόλπῳ
δακρυόεν γελάσασα· πόσις δ' ἐλέησε νοήσας,
χειρί τέ μιν κατέρεξεν, ἔπος τ' ἔφατ', ἔκ τ' ὀνόμαζεν.
"δαιμονίη, μή μοί τι λίην ἀκαχίζεο θυμῷ·
οὐ γάρ τίς μ' ὑπὲρ αἶσαν ἀνὴρ Ἄϊδι προϊάψει·
μοῖραν δ' οὔ τινά φημι πεφυγμένον ἔμμεναι ἀνδρῶν,
οὐ κακὸν, οὐδὲ μὲν ἐσθλὸν, ἐπὴν τὰ πρῶτα γένηται.
ἀλλ' εἰς οἶκον ἰοῦσα τὰ σ' αὐτῆς ἔργα κόμιζε,
ἴστόν τ' ἠλακάτην τε, καὶ ἀμφιπόλοισι κέλευε
ἔργον ἐποίχεσθαι. Πόλεμος δ' ἄνδρεσσι μελήσει
πᾶσιν, ἐμοὶ δὲ μάλιστα, τοὶ Ἰλίῳ ἐγγεγάασιν."
Ὡς ἄρα φωνήσας κόρυθ' εἵλετο φαίδιμος Ἕκτωρ
ἵππουριν. ἄλοχος δὲ φίλη οἰκόνδε βεβήκει
ἐντροπαλιζομένη, θαλερὸν κατὰ δάκρυ χέουσα.
αἶψα δ' ἔπειθ' ἵκανε δόμους εὐναιετάοντας
Ἕκτορος ἀνδροφόνοιο, κιχήσατο δ' ἔνδοθι πολλὰς
ἀμφιπόλους, τῇσιν δὲ γόον πάσῃσιν ἐνῶρσεν.
αἳ μὲν ἔτι ζωὸν γόον Ἕκτορα ᾧ ἐνὶ οἴκῳ·
οὐ γάρ μιν ἔτ' ἔφαντο ὑπότροπον ἐκ πολέμοιο
ἴξεσθαι, προφυγόντα μένος καὶ χεῖρας Ἀχαιῶν.

[vi. 392–502.]

IV.

Hector fought singly with Ajax till the evening, and a truce for the burying of the dead closed the second day. On the fourth, Zeus held the gods aloof from the battle, and at noon weighed the fates of Greeks and Trojans in his scales, and the Greeks' fate fell. Then Hector drove them to the new-made rampart of their ships with slaughter, and at dark the Trojans lit up watch-fires on the field lest in the night the Greeks should steal away.

Οἱ δὲ μέγα φρονέοντες ἐπὶ πτολέμοιο γεφύρας
εἵατο παννύχιοι, πυρὰ δέ σφισι καίετο πολλά.
ὡς δ' ὅτ' ἐν οὐρανῷ ἄστρα φαεινὴν ἀμφὶ σελήνην
φαίνετ' ἀριπρεπέα, ὅτε τ' ἔπλετο νήνεμος αἰθήρ,
ἔκ τ' ἔφανεν πᾶσαι σκοπιαὶ καὶ πρώονες ἄκροι
καὶ νάπαι, οὐρανόθεν δ' ἄρ' ὑπερράγη ἄσπετος αἰθήρ,
πάντα δέ τ' εἴδεται ἄστρα, γέγηθε δέ τε φρένα ποιμήν·
τόσσα μεσηγὺ νεῶν ἠδὲ Ξάνθοιο ῥοάων
Τρώων καιόντων πυρὰ φαίνετο Ἰλιόθι πρό.
χίλι' ἄρ' ἐν πεδίῳ πυρὰ καίετο, πὰρ δὲ ἑκάστῳ
εἵατο πεντήκοντα σέλα πυρὸς αἰθομένοιο.
ἵπποι δὲ κρῖ λευκὸν ἐρεπτόμενοι καὶ ὀλύρας,
ἑσταότες παρ' ὄχεσφιν, ἐύθρονον ἠῶ μίμνον.

[viii. 553–565.]

V.

That night Agamemnon sent chiefs with prayers and gifts to Achilles; but Achilles spurns his gifts and him.

" Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
χρὴ μὲν δὴ τὸν μῦθον ἀπηλεγέως ἀποειπεῖν,·
ᾗ περ δὴ φρονέω τε καὶ ὡς τετελεσμένον ἔσται,
ὡς μή μοι τρύζητε παρήμενοι ἄλλοθεν ἄλλος.
ἐχθρὸς γάρ μοι κεῖνος ὁμῶς Ἀΐδαο πύλῃσιν,
ὅς χ' ἕτερον μὲν κεύθῃ ἐνὶ φρεσὶν, ἄλλο δὲ εἴπῃ.
αὐτὰρ ἐγὼν ἐρέω ὥς μοι δυκεῖ εἶναι ἄριστα.
οὔτ' ἔμεγ' Ἀτρείδην Ἀγαμέμνονα πεισέμεν οἴω
οὐτ' ἄλλους Δαναούς, ἐπεὶ οὐκ ἄρα τις χάρις ἦεν
μάρνασθαι δηΐοισιν ἐπ' ἀνδράσι νωλεμὲς αἰεί. ,,
ἶσον μοῖρα μένοντι, καὶ εἰ μάλα τις πολεμίζοι·
ἐν δὲ ἰῇ τιμῇ ἠμὲν κακὸς ἠδὲ καὶ ἐσθλός·
[κάτθαν' ὁμῶς ὅ τ' ἀεργὸς ἀνὴρ ὅ τε πολλὰ ἐοργώς·]
οὐδέ τί μοι περίκειται, ἐπεὶ πάθον ἄλγεα θυμῷ
αἰὲν ἐμὴν ψυχὴν παραβαλλόμενος πολεμίζειν.
ὡς δ' ὄρνις ἀπτῆσι νεοσσοῖσι προφέρῃσιν
μάστακ', ἐπεί κε λάβῃσι, κακῶς δ' ἄρα οἱ πέλει αὐτῇ,
ὥς καὶ ἐγὼ πολλὰς μὲν ἀϋπνους νύκτας ἴαυον,
ἤματα δ' αἱματόεντα διέπρησσον πολεμίζων,
ἀνδράσι μαρνάμενος ὀάρων ἕνεκα σφετεράων.
δώδεκα δὴ σὺν νηυσὶ πόλεις ἀλάπαξ' ἀνθρώπων,
πεζὸς δ' ἔνδεκά φημι κατὰ Τροίην ἐρίβωλον·

τάων ἐκ πασέων κειμήλια πολλὰ καὶ ἐσθλὰ
ἐξελόμην, καὶ πάντα φέρων Ἀγαμέμνονι δόσκον
Ἀτρείδῃ· ὁ δ' ὄπισθε μένων παρὰ νηυσὶ θοῇσιν
δεξάμενος διὰ παῦρα δασάσκετο, πολλὰ δ' ἔχεσκεν.
ἄλλα δ' ἀριστήεσσι δίδου γέρα καὶ βασιλεῦσιν·
τοῖσι μὲν ἔμπεδα κεῖται, ἐμεῦ δ' ἀπὸ μοῦνου Ἀχαιῶν
εἵλετ', ἔχει δ' ἄλοχον θυμαρέα· τῇ παριαύων
τερπέσθω. Τί δὲ δεῖ πολεμιζέμεναι Τρώεσσιν
Ἀργείους; τί δὲ λαὸν ἀνήγαγεν ἐνθάδ' ἀγείρας
Ἀτρείδης; ἦ οὐχ Ἑλένης ἕνεκ' ἠϋκόμοιο;
ἦ μοῦνοι φιλέουσ' ἀλόχους μερόπων ἀνθρώπων
Ἀτρεῖδαι; ἐπεὶ ὅς τις ἀνὴρ ἀγαθὸς καὶ ἐχέφρων,
τὴν αὐτοῦ φιλέει καὶ κήδεται, ὡς καὶ ἐγὼ τὴν
ἐκ θυμοῦ φίλεον δουρικτητήν περ ἐοῦσαν.
νῦν δ' ἐπεὶ ἐκ χειρῶν γέρας εἵλετο καί μ' ἀπάτησεν,
μή μευ πειράτω εὖ εἰδότος· οὐδέ με πείσει.
ἀλλ' Ὀδυσεῦ σὺν σοί τε καὶ ἄλλοισιν βασιλεῦσιν
φραζέσθω νήεσσιν ἀλεξέμεναι δῆϊον πῦρ.
ἦ μὲν δὴ μάλα πολλὰ πονήσατο νόσφιν ἐμεῖο,
καὶ δὴ τεῖχος ἔδειμε, καὶ ἤλασε τάφρον ἐπ' αὐτῷ
εὐρεῖαν μεγάλην, ἐν δὲ σκόλοπας κατέπηξεν·
ἀλλ' οὐδ' ὣς δύναται σθένος Ἕκτορος ἀνδροφόνοιο
ἴσχειν. Ὄφρα δ' ἐγὼ μετ' Ἀχαιοῖσιν πολέμιζον,
οὐκ ἐθέλεσκε μάχην ἀπὸ τείχεος ὀρνύμεν Ἕκτωρ,
ἀλλ' ὅσον ἐς Σκαιάς τε πύλας καὶ φηγὸν ἵκανεν·
ἔνθα ποτ' οἶον ἔμιμνε, μόγις δέ μευ ἔκφυγεν ὁρμήν.
νῦν δ', ἐπεὶ οὐκ ἐθέλω πολεμιζέμεν Ἕκτορι δίῳ,

αὔριον ἰρὰ Διῒ ῥέξας καὶ πᾶσι θεοῖσιν,
νηήσας εὖ νῆας, ἐπὴν ἅλαδε προερύσσω,
ὄψεαι, ἢν ἐθέλῃσθα καὶ αἴ κέν τοι τὰ μεμήλῃ,
ἦρι μάλ' Ἑλλήσποντον ἐπ' ἰχθυόεντα πλεούσας
νῆας ἐμὰς, ἐν δ' ἄνδρας ἐρεσσέμεναι μεμαῶτας·
εἰ δέ κεν εὐπλοίην δώῃ κλυτὸς Ἐννοσίγαιος,
ἤματί κε τριτάτῳ Φθίην ἐρίβωλον ἱκοίμην.
ἔστι δέ μοι μάλα πολλὰ, τὰ κἀλλιπον ἐνθάδε ἔρρων·
ἄλλον δ' ἐνθένδε χρυσὸν καὶ χαλκὸν ἐρυθρὸν
ἠδὲ γυναῖκας εὐζώνους πολιόν τε σίδηρον
ἄξομαι, ἅσσ' ἔλαχόν γε· γέρας δέ μοι, ὅς περ ἔδωκεν,
αὖτις ἐφυβρίζων ἕλετο κρείων Ἀγαμέμνων
Ἀτρείδης· τῷ πάντ' ἀγορευέμεν, ὡς ἐπιτέλλω,
ἀμφαδὸν, ὄφρα καὶ ἄλλοι ἐπισκύζωνται Ἀχαιοὶ,
εἴ τινά που Δαναῶν ἔτι ἔλπεται ἐξαπατήσειν
αἰὲν ἀναιδείην ἐπιειμένος· οὐδ' ἂν ἔμοιγε
τετλαίη κύνεός περ ἐὼν εἰς ὦπα ἰδέσθαι.
οὐδέ τί οἱ βουλὰς συμφράσσομαι, οὐδὲ μεν ἔργον·
ἐκ γὰρ δή μ' ἀπάτησε καὶ ἤλιτεν· οὐδ' ἂν ἔτ' αὖτις
ἐξαπάφοιτ' ἐπέεσσιν· ἅλις δέ οἱ· ἀλλὰ ἕκηλος
ἐρρέτω· ἐκ γὰρ εὖ φρένας εἵλετο μητίετα Ζεύς.
ἐχθρὰ δέ μοι τοῦ δῶρα, τίω δέ μιν ἐν καρὸς αἴσῃ.
οὐδ' εἴ μοι δεκάκις τε καὶ εἰκοσάκις τόσα δοίη
ὅσσα τέ οἱ νῦν ἔστι, καὶ εἴ ποθεν ἄλλα γένοιτο,
οὐδ' ὅσ' ἐς Ὀρχομενὸν ποτινίσσεται, οὐδ' ὅσα Θήβας
Αἰγυπτίας, ὅθι πλεῖστα δόμοις ἐν κτήματα κεῖται,
αἳ θ' ἑκατόμπυλοί εἰσι, διηκόσιοι δ' ἀν' ἑκάστας

ἀνέρες ἐξοιχνεῦσι σὺν ἵπποισιν καὶ ὄχεσφιν·
οὐδ' εἴ μοι τόσα δοίη ὅσα ψάμαθός τε κόνις τε,
οὐδέ κεν ὣς ἔτι θυμὸν ἐμὸν πείσει' Ἀγαμέμνων,
πρίν γ' ἀπὸ πᾶσαν ἐμοὶ δόμεναι θυμαλγέα λώβην.
κούρην δ' οὐ γαμέω Ἀγαμέμνονος Ἀτρείδαο,
οὐδ' εἰ χρυσείῃ Ἀφροδίτῃ κάλλος ἐρίζοι,
ἔργα δ' Ἀθηναίῃ γλαυκώπιδι ἰσοφαρίζοι·
οὐδέ μιν ὣς γαμέω· ὁ δ' Ἀχαιῶν ἄλλον ἑλέσθω,
ὅς τις οἱ τ' ἐπέοικε καὶ ὃς βασιλεύτερός ἐστιν.
ἦν γὰρ δή με σόωσι θεοὶ καὶ οἴκαδ' ἵκωμαι,
Πηλεύς θήν μοι ἔπειτα γυναῖκά γε μάσσεται αὐτός.
πολλαὶ Ἀχαιΐδες εἰσὶν ἀν' Ἑλλάδα τε Φθίην τε,
κοῦραι ἀριστήων, οἵ τε πτολίεθρα ῥύονται·
τάων ἥν κ' ἐθέλωμι, φίλην ποιήσομ' ἄκοιτιν.
ἔνθα δέ μοι μάλα πολλὸν ἐπέσσυτο θυμὸς ἀγήνωρ
γήμαντι μνηστὴν ἄλοχον, εἰκυῖαν ἄκοιτιν,
κτήμασι τέρπεσθαι τὰ γέρων ἐκτήσατο Πηλεύς.
οὐ γὰρ ἐμοὶ ψυχῆς ἀντάξιον οὐδ' ὅσα φασὶν
Ἴλιον ἐκτῆσθαι, εὐναιόμενον πτολίεθρον,
τὸ πρὶν ἐπ' εἰρήνης, πρὶν ἐλθεῖν υἷας Ἀχαιῶν,
οὐδ' ὅσα λάϊνος οὐδὸς ἀφήτορος ἐντὸς ἔέργει,
Φοίβου Ἀπόλλωνος, Πυθοῖ ἔνι πετρηέσσῃ.
ληϊστοὶ μὲν γάρ τε βόες καὶ ἴφια μῆλα,
κτητοὶ δὲ τρίποδές τε καὶ ἵππων ξανθὰ κάρηνα·
ἀνδρὸς δὲ ψυχὴ πάλιν ἐλθεῖν οὔτε λεϊστὴ
οὔθ' ἁλετή, ἐπεὶ ἄρ κεν ἀμείψεται ἕρκος ὀδόντων.
μήτηρ γάρ τέ μέ φησι θεὰ, Θέτις ἀργυρόπεζα,

διχθαδίας κῆρας φερέμεν θανάτοιο τέλοσδε.
εἰ μέν κ' αὖθι μένων Τρώων πόλιν ἀμφιμάχωμαι,
ὥλετο μέν μοι νόστος, ἀτὰρ κλέος ἄφθιτον ἔσται·
εἰ δέ κεν οἴκαδ' ἵκωμι φίλην ἐς πατρίδα γαῖαν,
ὥλετό μοι κλέος ἐσθλόν, ἐπὶ δηρὸν δέ μοι αἰὼν
[ἔσσεται, οὐδέ κέ μ' ὦκα τέλος θανάτοιο κιχείη.]
καὶ δ' ἂν τοῖς ἄλλοισιν ἐγὼ παραμυθησαίμην
οἴκαδ' ἀποπλείειν, ἐπεὶ οὐκέτι δῆτε τέκμωρ
Ἰλίου αἰπεινῆς· μάλα γάρ ἔθεν εὐρύοπα Ζεὺς
χεῖρα ἑὴν ὑπερέσχε, τεθαρσήκασι δὲ λαοί.
ἀλλ' ὑμεῖς μὲν ἴοντες ἀριστήεσσιν Ἀχαιῶν
ἀγγελίην ἀπόφασθε—τὸ γὰρ γέρας ἐστὶ γερόντων—,
ὅφρ' ἄλλην φράζωνται ἐνὶ φρεσὶ μῆτιν ἀμείνω,
ἥ κέ σφιν νηάς τε σόῃ καὶ λαὸν Ἀχαιῶν
νηυσὶν ἔπι γλαφυρῇς, ἐπεὶ οὐ σφισιν ἥδε γ' ἑτοίμη,
ἣν νῦν ἐφράσσαντο, ἐμεῦ ἀπομηνίσαντος.

[ix. 308–426.]

VI.

In vain Phœnix warns him of Ate, the avenger of slighted prayers.

Ἀλλ' Ἀχιλεῦ δάμασον θυμὸν μέγαν· οὐδέ τί σε χρὴ
νηλεὲς ἦτορ ἔχειν· στρεπτοὶ δέ τε καὶ θεοὶ αὐτοί,
τῶν περ καὶ μείζων ἀρετὴ τιμή τε βίη τε,
καὶ μὲν τοὺς θυέεσσι καὶ εὐχωλῇς ἀγανῇσιν
λοιβῇ τε κνίσῃ τε παρατρωπῶσ' ἄνθρωποι
λισσόμενοι, ὅτε κέν τις ὑπερβήῃ καὶ ἁμάρτῃ.

καὶ γάρ τε Λιταί εἰσι Διὸς κοῦραι μεγάλοιο,
χωλαί τε ῥυσαί τε παραβλῶπές τ' ὀφθαλμώ,
αἵ ῥά τε καὶ μετόπισθ' Ἄτης ἀλέγουσι κιοῦσαι.
ἡ δ' Ἄτη σθεναρή τε καὶ ἀρτίπος, οὕνεκα πάσας
πολλὸν ὑπεκπροθέει, φθάνει δέ τε πᾶσαν ἐπ' αἶαν
βλάπτουσ' ἀνθρώπους· αἱ δ' ἐξακέονται ὀπίσσω.
ὃς μέν τ' αἰδέσεται κούρας Διὸς ἄσσον ἰούσας,
τὸν δὲ μέγ' ὤνησαν καί τ' ἔκλυον εὐχομένοιο·
ὃς δέ κ' ἀνήνηται καί τε στερεῶς ἀποείπῃ,
λίσσονται δ' ἄρα ταί γε Δία Κρονίωνα κιοῦσαι
τῷ Ἄτην ἅμ' ἕπεσθαι, ἵνα βλαφθεὶς ἀποτίσῃ.
ἀλλ' Ἀχιλεῦ πόρε καὶ σὺ Διὸς κούρῃσιν ἕπεσθαι
τιμήν, ἥ τ' ἄλλων περ ἐπιγνάμπτει νόον ἐσθλῶν.

[ix. 496–514.]

VII.

The fifth day they fought by the rampart of the ships till, as the sun grew high, Agamemnon drove the Trojans flying to their walls again. But when Agamemnon went wounded from the field Zeus turned the day once more; and, their best chiefs wounded, and Hector thundering upon their ranks, the Greeks gave way. Ajax alone covers their flight.

Ζεὺς δὲ πατὴρ Αἴανθ' ὑψίζυγος ἐν φόβον ὦρσεν.
στῆ δὲ ταφὼν, ὄπιθεν δὲ σάκος βάλεν ἑπταβόειον,
τρέσσε δὲ παπτήνας ἐφ' ὁμίλου, θηρὶ ἐοικὼς,
ἐντροπαλιζόμενος, ὀλίγον γόνυ γουνὸς ἀμείβων.
ὡς δ' αἴθωνα λέοντα βοῶν ἀπὸ μεσσαύλοιο

ἐσσεύαντο κύνες τε καὶ ἀνέρες ἀγροιῶται,
οἵ τέ μιν οὐκ εἰῶσι βοῶν ἐκ πῖαρ ἑλέσθαι
πάννυχοι ἐγρήσσοντες· ὁ δὲ κρειῶν ἐρατίζων
ἰθύει, ἀλλ' οὔ τι πρήσσει· θαμέες γὰρ ἄκοντες
ἀντίον αἴσσουσι θρασειάων ἀπὸ χειρῶν,
καιόμεναί τε δεταὶ, τάς τε τρεῖ ἐσσύμενός περ·
ἠῶθεν δ' ἀπονόσφιν ἔβη τετιηότι θυμῷ·
ὡς Αἴας τότ' ἀπὸ Τρώων τετιημένος ἦτορ
ἤϊε, πόλλ' ἀέκων· περὶ γὰρ δίε νηυσὶν Ἀχαιῶν.
ὡς δ' ὅτ' ὄνος παρ' ἄρουραν ἰὼν ἐβήσατο παῖδας
νωθὴς, ᾧ δὴ πολλὰ περὶ ῥόπαλ' ἀμφὶς ἐάγη,
κείρει τ' εἰσελθὼν βαθὺ λήϊον· οἱ δέ τε παῖδες
τύπτουσιν ῥοπάλοισι· βίη δέ τε νηπίη αὐτῶν·
σπουδῇ τ' ἐξήλασσαν, ἐπεί τ' ἐκορέσσατο φορβῆς·
ὡς τότ ἔπειτ' Αἴαντα μέγαν, Τελαμώνιον υἱόν,
Τρῶες ὑπέρθυμοι πολυηγερέες τ' ἐπίκουροι
νύσσοντες ξυστοῖσι μέσον σάκος αἰὲν ἔποντο.
Αἴας δ' ἄλλοτε μὲν μνησάσκετο θούριδος ἀλκῆς
αὖτις ὑποστρεφθεὶς, καὶ ἐρητύσασκε φάλαγγας
Τρώων ἱπποδάμων· ὁτὲ δὲ τρωπάσκετο φεύγειν.

[xi. 544–574.]

VIII.

From the rampart of the ships they renewed the fight, and the missiles flew like flakes of snow.

Τῶν δ', ὥς τε νιφάδες χιόνος πίπτωσι θαμειαὶ
ἤματι χειμερίῳ, ὅτε τ' ὦρετο μητίετα Ζεὺς

νιφέμεν, ἀνθρώποισι πιφαυσκόμενος τὰ ἃ κῆλα·
κοιμήσας δ' ἀνέμους χέει ἔμπεδον, ὄφρα καλύψῃ
ὑψηλῶν ὀρέων κορυφὰς καὶ πρῶνας ἄκρους
καὶ πεδία λωτεῦντα καὶ ἀνδρῶν πίονα ἔργα,
καί τ' ἐφ' ἁλὸς πολιῆς κέχυται λιμέσιν τε καὶ ἀκταῖς—
κῦμα δέ μιν προσπλάζον ἐρύκεται—ἄλλα τε πάντα
εἰλύαται καθύπερθ', ὅτ' ἐπιβρίσῃ Διὸς ὄμβρος·
ὡς τῶν ἀμφοτέρωσε λίθοι πωτῶντο θαμειαὶ,
αἱ μὲν ἄρ' ἐς Τρῶας, αἱ δ' ἐκ Τρώων ἐς Ἀχαιοὺς,
βαλλομένων· τὸ δὲ τεῖχος ὑπὲρ πᾶν δοῦπος ὀρώρει.

[xii. 278–289.]

IX.

Already Hector and Sarpedon had forced the wall: but Poseidon by stealth restored the battle; and as Zeus slept by Here's stratagem Ajax struck down Hector with a stone. But Zeus, awaked at last, renews Hector's prowess and the Greeks' confusion.

Ὡς δ' ὅτε τις στατὸς ἵππος, ἀκοστήσας ἐπὶ φάτνῃ,
δεσμὸν ἀπορρήξας θείῃ πεδίοιο κροαίνων,
εἰωθὼς λούεσθαι ἐϋῤῥείος ποταμοῖο,
κυδιόων· ὑψοῦ δὲ κάρη ἔχει, ἀμφὶ δὲ χαῖται
ὤμοις ἀΐσσονται· ὁ δ' ἀγλαΐῃφι πεποιθὼς,
ῥίμφα ἑ γοῦνα φέρει μετά τ' ἤθεα καὶ νομὸν ἵππων·
ὡς Ἕκτωρ λαιψηρὰ πόδας καὶ γούνατ' ἐνώμα
ὀτρύνων ἱππῆας, ἐπεὶ θεοῦ ἔκλυεν αὐδήν.
οἱ δ', ὥς τ' ἢ ἔλαφον κεραὸν ἢ ἄγριον αἶγα

ἐσσεύαντο κύνες τε καὶ ἀνέρες ἀγροιῶται·
τὸν μέν τ' ἠλίβατος πέτρη καὶ δάσκιος ὕλη
εἰρύσατ', οὐδ' ἄρα τέ σφι κιχήμεναι αἴσιμον ἦεν·
τῶν δέ θ' ὑπὸ ἰαχῆς ἐφάνη λὶς ἠϋγένειος
εἰς ὁδὸν, αἶψα δὲ πάντας ἀπέτραπε καὶ μεμαῶτας·
ὣς Δαναοὶ εἶως μὲν ὁμιλαδὸν αἰὲν ἕποντο,
νύσσοντες ξίφεσίν τε καὶ ἔγχεσιν ἀμφιγύοισιν·
αὐτὰρ ἐπεὶ ἴδον Ἕκτορ' ἐποιχόμενον στίχας ἀνδρῶν,
τάρβησαν, πᾶσιν δὲ παραὶ ποσὶ κάππεσε θυμός.

[xv. 263–280.]

X.

Hector was lord of the field, for Zeus with his own hand urged him on, and Agamemnon, Odysseus, and Diomed lay wounded by their tents. But when fire was already at the ships, Achilles lent Patroclus, his friend, the divine armour and immortal horses, and the Trojans fled before him. Only Sarpedon, Zeus' son, withstood him and fell. The twin brethren Sleep and Death bear the tall body to its home.

Καὶ τότ' Ἀπόλλωνα προσέφη νεφεληγερέτα Ζεύς·
"εἰ δ' ἄγε νῦν, φίλε Φοῖβε, κελαινεφὲς αἷμα κάθηρον
ἐλθὼν ἐκ βελέων Σαρπηδόνα, καί μιν ἔπειτα
πολλὸν ἀποπρὸ φέρων λοῦσον ποταμοῖο ῥοῇσιν
χρῖσόν τ' ἀμβροσίῃ, περὶ δ' ἄμβροτα εἵματα ἕσσον,
πέμπε δέ μιν πομποῖσιν ἅμα κραιπνοῖσι φέρεσθαι,
Ὕπνῳ καὶ Θανάτῳ διδυμάοσιν, οἵ ῥά μιν ὦκα
θήσουσ' ἐν Λυκίης εὐρείης πίονι δήμῳ,

ἔνθα ἑ ταρχύσουσι κασίγνητοί τε ἔται τε
τύμβῳ τε στήλῃ τε· τὸ γὰρ γέρας ἐστὶ θανόντων."
ὣς ἔφατ', οὐδ' ἄρα πατρὸς ἀνηκούστησεν Ἀπόλλων.
βῆ δὲ κατ' Ἰδαίων ὀρέων ἐς φύλοπιν αἰνὴν,
αὐτίκα δ' ἐκ βελέων Σαρπηδόνα δῖον ἀείρας,
πολλὸν ἀποπρὸ φέρων, λοῦσεν ποταμοῖο ῥοῇσιν
χρῖσέν τ' ἀμβροσίῃ, περὶ δ' ἄμβροτα εἵματα ἕσσεν,
πέμπε δέ μιν πομποῖσιν ἅμα κραιπνοῖσι φέρεσθαι,
Ὕπνῳ καὶ θανάτῳ διδυμάοσιν, οἵ ῥά μιν ὦκα
κάθεσαν ἐν Λυκίης εὐρείης πίονι δήμῳ.

[xvi. 666–683.]

XI.

Patroclus in turn, following further than Zeus had granted to him to succeed, Apollo disarmed, Euphorbus wounded, and Hector slew. The immortal horses weep for him.

Ὡς οἱ μὲν μάρναντο, σιδήρειος δ' ὀρυμαγδὸς
χάλκεον οὐρανὸν ἷκε δι' αἰθέρος ἀτρυγέτοιο·
ἵπποι δ' Αἰακίδαο μάχης ἀπάνευθεν ἐόντες
κλαῖον, ἐπεὶ δὴ πρῶτα πυθέσθην ἡνιόχοιο
ἐν κονίῃσι πεσόντος ὑφ' Ἕκτορος ἀνδροφόνοιο.
ἤ μὰν Αὐτομέδων Διώρεος ἄλκιμος υἱὸς
πολλὰ μὲν ἂρ μάστιγι θοῇ ἐπεμαίετο θείνων,
πολλὰ δὲ μειλιχίοισι προσηύδα, πολλὰ δ' ἀρειῇ·
τὼ δ' οὔτ' ἂψ ἐπὶ νῆας ἐπὶ πλατὺν Ἑλλήσποντον
ἠθελέτην ἰέναι οὔτ' ἐς πόλεμον μετ' Ἀχαιούς,
ἀλλ' ὥς τε στήλη μένει ἔμπεδον, ἥ τ' ἐπὶ τύμβῳ

ἀνέρος ἐστήκῃ τεθνηότος ἠὲ γυναικὸς,
ὣς μένον ἀσφαλέως περικαλλέα δίφρον ἔχοντες,
οὔδει ἐνισκίμψαντε καρήατα. δάκρυα δέ σφιν
θερμὰ κατὰ βλεφάρων χαμάδις ῥέε μυρομένοισιν ·
ἠνιόχοιο πόθῳ· θαλερὴ δ' ἐμιαίνετο χαίτη
ζεύγλης ἐξεριποῦσα παρὰ ζυγὸν ἀμφοτέρωθεν.
μυρομένω δ' ἄρα τώ γε ἰδὼν ἐλέησε Κρονίων,
κινήσας δὲ κάρη προτὶ ὃν μυθήσατο θυμόν·
"ἆ δειλὼ, τί σφῶϊ δόμεν Πηλῆϊ ἄνακτι
θνητῷ, ὑμεῖς δ' ἐστὸν ἀγήρω τ' ἀθανάτω τε.
ἦ ἵνα δυστήνοισι μετ' ἀνδράσιν ἄλγε' ἔχητον ;
οὐ μὲν γάρ τί πού ἐστιν ὀϊζυρώτερον ἀνδρὸς
πάντων, ὅσσα τε γαῖαν ἔπι πνείει τε καὶ ἕρπει."

[xvii. 424-447.]

XII.

At Patroclus' death, grief for the friend whom he had sent to fight in his stead and to fall, drove out the anger from Achilles' heart. In vain Thetis warns him of his own death that must follow Hector's. The counsel of Zeus is fulfilled, and the fate of Troy once more proceeds.

Ὣς ἄρα φωνήσασα λίπε σπέος· αἱ δὲ σὺν αὐτῇ
δακρυόεσσαι ἴσαν, περὶ δέ σφισι κῦμα θαλάσσης
ῥήγνυτο. ταὶ δ' ὅτε δὴ Τροίην ἐρίβωλον ἵκοντο,
ἀκτὴν εἰσανέβαινον ἐπισχερὼ, ἔνθα θαμειαὶ
Μυρμιδόνων εἵρυντο νέες ταχὺν ἀμφ' Ἀχιλῆα.
τῷ δὲ βαρὺ στενάχοντι παρίστατο πότνια μήτηρ,

ὀξὺ δὲ κωκύσασα κάρη λάβε παιδὸς ἑῆος,
καὶ ῥ' ὀλοφυρομένη ἔπεα πτερόεντα προσηύδα·
" τέκνον, τί κλαίεις ; τί δέ σε φρένας ἵκετο πένθος ;
ἐξαύδα, μὴ κεῦθε· τὰ μὲν δή τοι τετέλεσται
ἐκ Διός, ὡς ἄρα δὴ πρίν γ' εὔχεο χεῖρας ἀνασχὼν,
πάντας ἐπὶ πρύμνῃσιν ἀλήμεναι υἷας Ἀχαιῶν
σεῦ ἐπιδευομένους, παθέειν τ' ἀεκήλια ἔργα."
τὴν δὲ βαρὺ στενάχων προσέφη πόδας ὠκὺς Ἀχιλλεύς·
" μῆτερ ἐμὴ, τὰ μὲν ἄρ μοι Ὀλύμπιος ἐξετέλεσσεν·
ἀλλὰ τί μοι τῶν ἦδος, ἐπεὶ φίλος ὤλεθ' ἑταῖρος
Πάτροκλος, τὸν ἐγὼ περὶ πάντων τῖον ἑταίρων,
ἶσον ἐμῇ κεφαλῇ· τὸν ἀπώλεσα, τεύχεα δ' Ἕκτωρ
δηώσας ἀπέδυσε πελώρια, θαῦμα ἰδέσθαι,
καλά· τὰ μὲν Πηλῆϊ θεοὶ δόσαν ἀγλαὰ δῶρα,
ἤματι τῷ ὅτε σε βροτοῦ ἀνέρος ἔμβαλον εὐνῇ.
αἴθ' ὄφελες σὺ μὲν αὖθι μετ' ἀθανάτῃς ἁλίῃσιν
ναίειν, Πηλεὺς δὲ θνητὴν ἀγαγέσθαι ἄκοιτιν.
νῦν δ'— ἵνα καὶ σοὶ πένθος ἐνὶ φρεσὶ μυρίον εἴη
παιδὸς ἀποφθιμένοιο, τὸν οὐχ ὑποδέξεαι αὖτις
οἴκαδε νοστήσαντ', ἐπεὶ οὐδ' ἐμὲ θυμὸς ἄνωγεν
ζώειν οὐδ' ἄνδρεσσι μετέμμεναι, αἴ κε μὴ Ἕκτωρ
πρῶτος ἐμῷ ὑπὸ δουρὶ τυπεὶς ἀπὸ θυμὸν ὀλέσσῃ,
Πατρόκλοιο δ' ἕλωρα Μενοιτιάδεω ἀποτίσῃ."
τὸν δ' αὖτε προσέειπε Θέτις κατὰ δάκρυ χέουσα·
" ὠκύμορος δή μοι, τέκος, ἔσσεαι, οἷ' ἀγορεύεις·
αὐτίκα γάρ τοι ἔπειτα μεθ' Ἕκτορα πότμος ἑτοῖμος."
τὴν δὲ μέγ' ὀχθήσας προσέφη πόδας ὠκὺς Ἀχιλλεύς·

" αὐτίκα τεθναίην, ἐπεὶ οὐκ ἄρ' ἔμελλον ἑταίρῳ
κτεινομένῳ ἐπαμῦναι· ὁ μὲν μάλα τηλόθι πάτρης
ἔφθιτ', ἐμεῖο δὲ δῆσεν ἀρῆς ἀλκτῆρα γενέσθαι.
νῦν δ', ἐπεὶ οὐ νέομαί γε φίλην ἐς πατρίδα γαῖαν,
οὐδέ τι Πατρόκλῳ γενόμην φάος, οὐδ' ἑτάροισιν
τοῖς ἄλλοις, οἱ δὴ πολέες δάμεν Ἕκτορι δίῳ,
ἀλλ' ἧμαι παρὰ νηυσὶν ἐτώσιον ἄχθος ἀρούρης,
τοῖος ἐὼν οἷος οὔ τις Ἀχαιῶν χαλκοχιτώνων
ἐν πολέμῳ· ἀγορῇ δέ τ' ἀμείνονές εἰσι καὶ ἄλλοι·
ὡς ἔρις ἔκ τε θεῶν ἔκ τ' ἀνθρώπων ἀπόλοιτο,
καὶ χόλος, ὅς τ' ἐφέηκε πολύφρονά περ χαλεπῆναι,
ὅς τε πολὺ γλυκίων μέλιτος καταλειβομένοιο
ἀνδρῶν ἐν στήθεσσιν ἀέξεται ἠΰτε καπνός·
ὡς ἐμὲ νῦν ἐχόλωσεν ἄναξ ἀνδρῶν Ἀγαμέμνων.
ἀλλὰ τὰ μὲν προτετύχθαι ἐάσομεν ἀχνύμενοί περ,
θυμὸν ἐνὶ στήθεσσι φίλον δαμάσαντες ἀνάγκῃ·
νῦν δ' εἶμ', ὄφρα φίλης κεφαλῆς ὀλετῆρα κιχείω
Ἕκτορα· κῆρα δ' ἐγὼ τότε δέξομαι, ὁππότε κεν δὴ
Ζεὺς ἐθέλῃ τελέσαι ἠδ' ἀθάνατοι θεοὶ ἄλλοι.
οὐδὲ γὰρ οὐδὲ βίη Ἡρακλῆος φύγε κῆρα,
ὅς περ φίλτατος ἔσκε Διῒ Κρονίωνι ἄνακτι·
ἀλλά ἑ μοῖρ' ἐδάμασσε καὶ ἀργαλέος χόλος Ἥρης.
ὡς καὶ ἐγών, εἰ δή μοι ὁμοίη μοῖρα τέτυκται,
κείσομ', ἐπεί κε θάνω. νῦν δὲ κλέος ἐσθλὸν ἀροίμην
καί τινα Τρωϊάδων καὶ Δαρδανίδων βαθυκόλπων,
ἀμφοτέρῃσιν χερσὶ παρειάων ἁπαλάων
δάκρυ' ὀμορξαμένην, ἀδινὸν στοναχῆσαι ἐφεῖην·

γνοίεν δ' ὡς δὴ δηρὸν ἐγὼ πολέμοιο πέπαυμαι.
μηδέ μ' ἔρυκε μάχης φιλέουσά περ· οὐδέ με πείσεις."
[xviii. 65–126.]

XIII.

First, standing on the wall unarmed, by the mere terror of his voice and form he scares the Trojans from the body of his friend.

Αὐτὰρ Ἀχιλλεὺς ὦρτο διΐφιλος· ἀμφὶ δ' Ἀθήνη
ὤμοις ἰφθίμοισι βάλ' αἰγίδα θυσσανόεσσαν,
ἀμφὶ δέ οἱ κεφαλῇ νέφος ἔστεφε δῖα θεάων
χρύσεον, ἐκ δ' αὐτοῦ δαῖε φλόγα παμφανόωσαν.
ὡς δ' ὅτε καπνὸς ἰὼν ἐξ ἄστεος αἰθέρ' ἵκηται,
τηλόθεν ἐκ νήσου, τὴν δῄοι ἀμφιμάχωνται,
οἵ τε πανημέριοι στυγερῷ κρίνονται Ἄρηϊ
ἄστεος ἐκ σφετέρου· ἅμα δ' ἠελίῳ καταδύντι
πυρσοί τε φλεγέθουσιν ἐπήτριμοι, ὑψόσε δ' αὐγὴ
γίγνεται αἴσσουσα, περικτιόνεσσιν ἰδέσθαι,
αἴ κέν πως σὺν νηυσὶν ἀρῆς ἀλκτῆρες ἵκωνται·
ὡς ἀπ' Ἀχιλλῆος κεφαλῆς σέλας αἰθέρ' ἵκανεν.
στῆ δ' ἐπὶ τάφρον ἰὼν ἀπὸ τείχεος, οὐδ' ἐς Ἀχαιοὺς
μίσγετο· μητρὸς γὰρ πυκινὴν ὠπίζετ' ἐφετμήν.
ἔνθα στὰς ἤϋσ', ἀπάτερθε δὲ Παλλὰς Ἀθήνη
φθέγξατ'· ἀτὰρ Τρώεσσιν ἐν ἄσπετον ὦρσε κυδοιμόν.
ὡς δ' ὅτ' ἀριζήλη φωνὴ, ὅτε τ' ἴαχε σάλπιγξ
ἄστυ περιπλυμένων δηΐων ὕπο θυμοραϊστέων,
ὡς τότ' ἀριζήλη φωνὴ γένετ' Αἰακίδαο.

οἱ δ' ὡς οὖν ἄϊον ὅπα χάλκεον Αἰακίδαο,
πᾶσιν ὀρίνθη θυμός. ἀτὰρ καλλίτριχες ἵπποι
ἂψ ὄχεα τρόπεον· ὄσσοντο γὰρ ἄλγεα θυμῷ.
ἡνίοχοι δ' ἔκπληγεν, ἐπεὶ ἴδον ἀκάματον πῦρ
δεινὸν ὑπὲρ κεφαλῆς μεγαθύμου Πηλείωνος
δαιόμενον· τὸ δὲ δαῖε θεὰ γλαυκῶπις Ἀθήνη.
τρὶς μὲν ὑπὲρ τάφρου μεγάλ' ἴαχε δῖος Ἀχιλλεύς,
τρὶς δὲ κυκήθησαν Τρῶες κλειτοί τ' ἐπίκουροι.
ἔνθα δὲ καὶ τότ' ὄλοντο δυώδεκα φῶτες ἄριστοι
ἀμφὶ σφοῖς ὀχέεσσι καὶ ἔγχεσιν. αὐτὰρ Ἀχαιοὶ
ἀσπασίως Πάτροκλον ὑπὲκ βελέων ἐρύσαντες
κάτθεσαν ἐν λεχέεσσι· φίλοι δ' ἀμφέσταν ἑταῖροι
μυρόμενοι· μετὰ δέ σφι ποδώκης εἵπετ' Ἀχιλλεὺς
δάκρυα θερμὰ χέων, ἐπεὶ εἴσιδε πιστὸν ἑταῖρον
κείμενον ἐν φέρτρῳ, δεδαϊγμένον ὀξέϊ χαλκῷ.
τόν ῥ' ἤτοι μὲν ἔπεμπε σὺν ἵπποισιν καὶ ὄχεσφιν
ἐς πόλεμον, οὐδ' αὖτις ἐδέξατο νοστήσαντα.

Ἠέλιον δ' ἀκάμαντα βοῶπις πότνια Ἥρη
πέμψεν ἐπ' Ὠκεανοῖο ῥοὰς ἀέκοντα νέεσθαι.
ἠέλιος μὲν ἔδυ, παύσαντο δὲ δῖοι Ἀχαιοὶ
φυλόπιδος κρατερῆς καὶ ὁμοιΐου πολέμοιο.

[xviii. 203–242.]

XIV.

The next day, terrible in new armour, Hephæstus' work, be returned to the field. Not even helpless Lycaon finds mercy at his hands.

Ἦτοι ὁ μὲν δόρυ μακρὸν ἀνέσχετο δῖος Ἀχιλλεὺς
οὐτάμεναι μεμαὼς, ὁ δ' ὑπέδραμε καὶ λάβε γούνων
κύψας· ἐγχείη δ' ἄρ' ὑπὲρ νώτου ἐνὶ γαίῃ
ἔστη, ἱεμένη χροὸς ἄμεναι ἀνδρομέοιο.
αὐτὰρ ὁ τῇ ἑτέρῃ μὲν ἑλὼν ἐλλίσσετο γούνων,
τῇ δ' ἑτέρῃ ἔχεν ἔγχος ἀκαχμένον, οὐδὲ μεθίει·
[καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·]
" γουνοῦμαί σ', Ἀχιλεῦ· σὺ δέ μ' αἴδεο καί μ' ἐλέησον.
ἀντί τοί εἰμ' ἱκέταο, διοτρεφὲς, αἰδοίοιο·
πὰρ γὰρ σοὶ πρώτῳ πασάμην Δημήτερος ἀκτὴν,
ἤματι τῷ ὅτε μ' εἵλες ἐϋκτιμένῃ ἐν ἀλωῇ,
καί μ' ἐπέρασσας ἄνευθεν ἄγων πατρός τε φίλων τε
Λῆμνον ἐς ἠγαθέην, ἑκατόμβοιον δέ τοι ἦλφον.
νῦν δὲ λύμην τρὶς τόσσα πορών—ἠὼς δέ μοί ἐστιν
ἥδε δυωδεκάτη, ὅτ' ἐς Ἴλιον εἰλήλουθα
πολλὰ παθών—νῦν αὖ με τεῇς ἐν χερσὶν ἔθηκεν
μοῖρ' ὀλοή· μέλλω που ἀπέχθεσθαι Διὶ πατρὶ,
ὅς μ' ἐσοὶ αὖτις ἔδωκε· μινυνθάδιον δέ με μήτηρ
γείνατο Λαοθόη, θυγάτηρ Ἄλταο γέροντος,
Ἄλτεω ὃς Λελέγεσσι φιλοπτολέμοισιν ἀνάσσει,
Πήδασον αἰπήεσσαν ἔχων ἐπὶ Σατνιόεντι.

τοῦ δ' ἔχε θυγατέρα Πρίαμος, πολλὰς δὲ καὶ ἄλλας·
τῆς δὲ δύω γενόμεσθα, σὺ δ' ἄμφω δειροτομήσεις.
ἦτοι τὸν πρώτοισι μετὰ πρυλέεσσι δάμασσας,
ἀντίθεον Πολύδωρον, ἐπεὶ βάλες ὀξέϊ δουρί·
νῦν δὲ δὴ ἐνθάδ' ἐμοὶ κακὸν ἔσσεται· οὐ γὰρ ὀΐω
σὰς χεῖρας φεύξεσθαι, ἐπεί ῥ' ἐπέλασσέ γε δαίμων.
ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῇσιν·
μή με κτεῖν', ἐπεὶ οὐχ ὁμογάστριος Ἕκτορός εἰμι,
ὅς τοι ἑταῖρον ἔπεφνεν ἐνηέα τε κρατερόν τε."

ὣς ἄρα μιν Πριάμοιο προσηύδα φαίδιμος υἱὸς
λισσόμενος ἐπέεσσιν, ἀμείλικτον δ' ὄπ' ἄκουσεν·
" νήπιε, μή μοι ἄποινα πιφαύσκεο, μηδ' ἀγόρευε.
πρὶν μὲν γὰρ Πάτροκλον ἐπισπεῖν αἶσιμον ἦμαρ,
τόφρα τί μοι πεφιδέσθαι ἐνὶ φρεσὶ φίλτερον ἦεν
Τρώων, καὶ πολλοὺς ζωοὺς ἕλον ἠδ' ἐπέρασσα·
νῦν δ' οὐκ ἔσθ' ὅς τις θάνατον φύγῃ, ὅν κε θεός γε
Ἰλίου προπάροιθεν ἐμῇς ἐν χερσὶ βάλῃσιν,
καὶ πάντων Τρώων, πέρι δ' αὖ Πριάμοιό γε παίδων.
ἀλλὰ φίλος θάνε καὶ σύ· τίη ὀλοφύρεαι οὕτως;
κάτθανε καὶ Πάτροκλος, ὅ περ σέο πολλὸν ἀμείνων.
οὐχ ὁράᾳς οἷος καὶ ἐγὼ καλός τε μέγας τε;
πατρὸς δ' εἶμ' ἀγαθοῖο, θεὰ δέ με γείνατο μήτηρ·
ἀλλ' ἔπι τοι καὶ ἐμοὶ θάνατος καὶ μοῖρα κραταιή—
ἔσσεται ἢ ἠὼς, ἢ δείλη, ἢ μέσον ἦμαρ—
ὁππότε τις καὶ ἐμεῖο Ἄρει ἐκ θυμὸν ἕληται,
ἢ ὅ γε δουρὶ βαλὼν ἢ ἀπὸ νευρῆφιν ὀϊστῷ."

[xxi. 67–113.]

XV.

All day he drove the Trojans up the shore, slaying till Scamander was choked with the dead, and the remnant hardly found shelter within the gate. Hector alone disdained to fly, and, betrayed by Athene, fights and falls.

"Ὤ πόποι, ἦ μάλα δή με θεοὶ θάνατόνδε κάλεσσαν·
Δηΐφοβον γὰρ ἔγωγ' ἐφάμην ἥρωα παρεῖναι·
ἀλλ' ὁ μὲν ἐν τείχει, ἐμὲ δ' ἐξαπάτησεν Ἀθήνη.
νῦν δὲ δὴ ἐγγύθι μοι θάνατος κακὸς, οὐδέ τ' ἄνευθεν,
οὐδ' ἀλέη· ἦ γάρ ῥα πάλαι τό γε φίλτερον ἦεν
Ζηνί τε καὶ Διὸς υἱεῖ ἑκηβόλῳ, οἵ με πάρος γε
πρόφρονες εἰρύατο· νῦν αὖτέ με μοῖρα κιχάνει.
μὴ μὰν ἀσπουδί γε καὶ ἀκλειῶς ἀπολοίμην,
ἀλλὰ μέγα ῥέξας τι καὶ ἐσσομένοισι πυθέσθαι."

Ὡς ἄρα φωνήσας εἰρύσσατο φάσγανον ὀξὺ,
τό οἱ ὑπὸ λαπάρην τέτατο μέγα τε στιβαρόν τε,
οἴμησεν δὲ ἀλεὶς ὥς τ' αἰετὸς ὑψιπετήεις,
ὅς τ' εἶσιν πεδίονδε διὰ νεφέων ἐρεβεννῶν
ἁρπάξων ἢ ἄρν' ἀμαλὴν ἢ πτῶκα λαγωόν·
ὡς Ἕκτωρ οἴμησε τινάσσων φάσγανον ὀξύ.
ὡρμήθη δ' Ἀχιλεὺς, μένεος δ' ἐμπλήσατο θυμὸν
ἀγρίου, πρόσθεν δὲ σάκος στέρνοιο κάλυψεν
καλὸν δαιδάλεον, κόρυθι δ' ἐπένευε φαεινῇ
τετραφάλῳ· καλαὶ δὲ περισσείοντο ἔθειραι
χρύσεαι, ἃς Ἥφαιστος ἶει λόφον ἀμφὶ θαμειάς.

οἷος δ' ἀστὴρ εἶσι μετ' ἀστράσι νυκτὸς ἀμολγῷ
ἕσπερος, ὃς κάλλιστος ἐν οὐρανῷ ἵσταται ἀστὴρ,
ὡς αἰχμῆς ἀπέλαμπ' εὐήκεος, ἣν ἄρ' Ἀχιλλεὺς
πάλλεν δεξιτερῇ φρονέων κακὸν Ἕκτορι δίῳ,
εἰσορόων χρόα καλὸν, ὅπῃ εἴξειε μάλιστα.
τοῦ δὲ καὶ ἄλλο τόσον μὲν ἔχε χρόα χάλκεα τεύχεα,
καλὰ, τὰ Πατρόκλοιο βίην ἐνάριξε κατακτάς·
φαίνετο δ' ἢ κληῖδες ἀπ' ὤμων αὐχέν' ἔχουσιν,
λαυκανίης, ἵνα τε ψυχῆς ὤκιστος ὄλεθρος.
τῇ ῥ' ἐπὶ οἱ μεμαὼς ἔλασ' ἔγχεϊ δῖος Ἀχιλλεὺς,
ἀντικρὺ δ' ἀπαλοῖο δι' αὐχένος ἦλυθ' ἀκωκή.
οὐδ' ἄρ' ἀπ' ἀσφάραγον μελίη τάμε χαλκοβάρεια,
ὄφρα τί μιν προτιείποι ἀμειβόμενος ἐπέεσσιν.
ἤριπε δ' ἐν κονίῃσ'· ὁ δ' ἐπεύξατο δῖος Ἀχιλλεύς·
"Ἕκτορ, ἀτάρ που ἔφης Πατροκλῆ' ἐξεναρίζων
σῶς ἔσσεσθ', ἐμὲ δ' οὐδὲν ὀπίζεο νόσφιν ἐόντα,
νήπιε. τοῖο δ' ἄνευθεν ἀοσσητὴρ μέγ' ἀμείνων
νηυσὶν ἔπι γλαφυρῇσιν ἐγὼ μετόπισθε λελείμμην,
ὅς τοι γούνατ' ἔλυσα. σὲ μὲν κύνες ἠδ' οἰωνοὶ
ἑλκήσουσ' ἀϊκῶς, τὸν δὲ κτεριοῦσιν Ἀχαιοί."
τὸν δ' ὀλιγοδρανέων προσέφη κορυθαίολος Ἕκτωρ·
"λίσσομ' ὑπὲρ ψυχῆς καὶ γούνων σῶν τε τοκήων,
μή με ἔα παρὰ νηυσὶ κύνας καταδάψαι Ἀχαιῶν,
ἀλλὰ σὺ μὲν χαλκόν τε ἅλις χρυσόν τε δέδεξο,
δῶρα τά τοι δώσουσι πατὴρ καὶ πότνια μήτηρ,
σῶμα δὲ οἶκαδ' ἐμὸν δόμεναι πάλιν, ὄφρα πυρός με
Τρῶες καὶ Τρώων ἄλοχοι λελάχωσι θανόντα."

τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πόδας ὠκὺς Ἀχιλλεύς·
"μή με, κύον, γούνων γουνάζεο μηδὲ τοκήων.
αἴ γάρ πως αὐτόν με μένος καὶ θυμὸς ἀνείη
ὤμ' ἀποταμνόμενον κρέα ἔδμεναι, οἷά μ' ἔοργας,
ὡς οὐκ ἔστ' ὃς σῆς γε κύνας κεφαλῆς ἀπαλάλκοι,
οὐδ' εἴ κεν δεκάκις τε καὶ εἰκοσινήριτ' ἄποινα
στήσωσ' ἐνθάδ' ἄγοντες, ὑπόσχωνται δὲ καὶ ἄλλα·
οὐδ' εἴ κεν σ' αὐτὸν χρυσῷ ἐρύσασθαι ἀνώγοι
Δαρδανίδης Πρίαμος· οὐδ' ὥς σέ γε πότνια μήτηρ
ἐνθεμένη λεχέεσσι γοήσεται, ὃν τέκεν αὐτή,
ἀλλὰ κύνες τε καὶ οἰωνοὶ κατὰ πάντα δάσονται."

τὸν δὲ καταθνήσκων προσέφη κορυθαίολος Ἕκτωρ·
"ἦ σ' εὖ γιγνώσκων προτιόσσομαι, οὐδ' ἄρ' ἔμελλον
πείσειν· ἦ γὰρ σοί γε σιδήρεος ἐν φρεσὶ θυμός.
φράζεο νῦν μή τοί τι θεῶν μήνιμα γένωμαι,
ἤματι τῷ ὅτε κέν σε Πάρις καὶ Φοῖβος Ἀπόλλων
ἐσθλὸν ἐόντ' ὀλέσωσιν ἐνὶ Σκαιῇσι πύλῃσιν."

ὣς ἄρα μιν εἰπόντα τέλος θανάτοιο κάλυψεν,
ψυχὴ δ' ἐκ ῥεθέων πταμένη Ἄϊδόσδε βεβήκει,
ὃν πότμον γοόωσα, λιποῦσ' ἀδροτῆτα καὶ ἥβην.
τὸν καὶ τεθνηῶτα προσηύδα δῖος Ἀχιλλεύς·
"τέθναθι· κῆρα δ' ἐγὼ τότε δέξομαι, ὁππότε κεν δὴ
Ζεὺς ἐθέλῃ τελέσαι ἠδ' ἀθάνατοι θεοὶ ἄλλοι."

ἦ ῥα, καὶ ἐκ νεκροῖο ἐρύσσατο χάλκεον ἔγχος,
καὶ τύ γ' ἄνευθεν ἔθηχ', ὁ δ' ἀπ' ὤμων τεύχε' ἐσύλα
αἱματόεντ'· ἄλλοι δὲ περίδραμον υἷες Ἀχαιῶν,
οἳ καὶ θῃήσαντο φυὴν καὶ εἶδος ἀγητὸν

Ἕκτορος· οὐδ' ἄρα οἵ τις ἀνουτητί γε παρέστη. 75
ὧδε δέ τις εἶπεσκεν ἰδὼν ἐς πλησίον ἄλλον·
" ὤ πόποι, ἦ μάλα δὴ μαλακώτερος ἀμφαφάασθαι
Ἕκτωρ ἢ ὅτε νῆας ἐνέπρησεν πυρὶ κηλέῳ."
ὣς ἄρα τις εἶπεσκε καὶ οὐτήσασκε παραστάς.
τὸν δ' ἐπεὶ ἐξενάριξε ποδάρκης δῖος Ἀχιλλεὺς, 80
στὰς ἐν Ἀχαιοῖσιν ἔπεα πτερόεντ' ἀγόρευεν·
" ὦ φίλοι Ἀργείων ἡγήτορες ἠδὲ μέδοντες,
ἐπεὶ δὴ τόνδ' ἄνδρα θεοὶ δαμάσασθαι ἔδωκαν,
ὃς κακὰ πόλλ' ἔρρεξεν, ὅσ' οὐ σύμπαντες οἱ ἄλλοι,
εἰ δ' ἄγετ' ἀμφὶ πόλιν σὺν τεύχεσι πειρηθῶμεν, 85
ὄφρα κέ τι γνῶμεν Τρώων νόον, ὅν τιν' ἔχουσιν,
ἢ καταλείψουσιν πόλιν ἄκρην τοῦδε πεσόντος,
ἦε μένειν μεμάασι καὶ Ἕκτορος οὐκέτ' ἐόντος.
ἀλλὰ τίη μοι ταῦτα φίλος διελέξατο θυμός;
κεῖται παὰρ νήεσσι νέκυς ἄκλαυτος ἄθαπτος 90
Πάτροκλος· τοῦ δ' οὐκ ἐπιλήσομαι, ὄφρ' ἂν ἔγωγε
ζωοῖσιν μετέω καί μοι φίλα γούνατ' ὀρώρῃ.
εἰ δὲ θανόντων περ καταλήθοντ' εἰν Ἀΐδαο,
αὐτὰρ ἐγὼ καὶ κεῖθι φίλου μεμνήσομ' ἑταίρου.
νῦν δ' ἄγ' ἀείδοντες παιήονα, κοῦροι Ἀχαιῶν, 95
νηυσὶν ἔπι γλαφυρῇσι νεώμεθα, τόνδε δ' ἄγωμεν.—
' ἠράμεθα μέγα κῦδος· ἐπέφνομεν Ἕκτορα δῖον,
ᾧ Τρῶες κατὰ ἄστυ θεῷ ὡς εὐχετόωντο.'—"
ἦ ῥα, καὶ Ἕκτορα δῖον ἀεικέα μήδετο ἔργα.
ἀμφοτέρων μετόπισθε ποδῶν τέτρηνε τένοντε 100
ἐς σφυρὸν ἐκ πτέρνης, βοέους δ' ἐξῆπτεν ἱμάντας,

ἐκ δίφροιο δ' ἔδησε, κάρη δ' ἔλκεσθαι ἔασεν·
ἐς δίφρον δ' ἀναβὰς, ἀνά τε κλυτὰ τεύχε', ἀείρας,
μάστιξέν ῥ' ἐλάαν, τὼ δ' οὐκ ἄκοντε πετέσθην.
τοῦ δ' ἦν ἑλκομένοιο κονίσαλος, ἀμφὶ δὲ χαῖται
κυάνεαι πίτναντο, κάρη δ' ἅπαν ἐν κονίῃσιν
κεῖτο πάρος χαρίεν· τότε δὲ Ζεὺς δυσμενέεσσιν
δῶκεν ἀεικίσσασθαι ἑῇ ἐν πατρίδι γαίῃ.

ὣς τοῦ μὲν κεκόνιτο κάρη ἅπαν· ἡ δέ νυ μήτηρ
τίλλε κόμην, ἀπὸ δὲ λιπαρὴν ἔρριψε καλύπτρην
τηλόσε, κώκυσεν δὲ μάλα μέγα παῖδ' ἐσιδοῦσα.
ᾤμωξεν δ' ἐλεεινὰ πατὴρ φίλος, ἀμφὶ δὲ λαοὶ
κωκυτῷ τ' εἴχοντο καὶ οἰμωγῇ κατὰ ἄστυ.
τῷ δὲ μάλιστ' ἄρ' ἔην ἐναλίγκιον, ὡς εἰ ἅπασα
Ἴλιος ὀφρυόεσσα πυρὶ σμύχοιτο κατ' ἄκρης.
λαοὶ μέν ῥα γέροντα μόγις ἔχον ἀσχαλόωντα,
ἐξελθεῖν μεμαῶτα πυλάων Δαρδανιάων.
πάντας δ' ἐλλιτάνευε κυλινδόμενος κατὰ κόπρον,
ἐξονομακλήδην ὀνομάζων ἄνδρα ἕκαστον·
"σχέσθε, φίλοι, καί μ' οἷον ἐάσατε, κηδόμενοί περ,
ἐξελθόντα πόληος ἰκέσθ' ἐπὶ νῆας Ἀχαιῶν.
λίσσωμ' ἀνέρα τοῦτον ἀτάσθαλον ὀβριμοεργόν,
ἤν πως ἡλικίην αἰδέσσεται ἠδ' ἐλεήσῃ
γῆρας. καὶ δέ νυ τῷδε πατὴρ τοιόσδε τέτυκται,
Πηλεὺς, ὅς μιν ἔτικτε καὶ ἔτρεφε πῆμα γενέσθαι
Τρωσί. μάλιστα δ' ἐμοὶ περὶ πάντων ἄλγε' ἔθηκεν·
τόσσους γάρ μοι παῖδας ἀπέκτανε τηλεθάοντας.
τῶν πάντων οὐ τόσσον ὀδύρομαι ἀχνύμενός περ

ὡς ἑνὸς, οὐ μ' ἄχος ὀξὺ κατοίσεται Ἄϊδος εἴσω,
Ἕκτορος. ὡς ὄφελεν θανέειν ἐν χερσὶν ἐμῇσιν·
τῷ κε κορεσσάμεθα κλαίοντέ τε μυρομένω τε,
μήτηρ θ', ἥ μιν ἔτικτε δυσάμμορος, ἠδ' ἐγὼ αὐτός."
Ὣς ἔφατο κλαίων, ἐπὶ δὲ στενάχοντο πολῖται.
Τρωῇσιν δ' Ἑκάβη ἀδινοῦ ἐξῆρχε γόοιο·
" τέκνον, ἐγὼ δειλὴ τί νυ βείομαι, αἰνὰ παθοῦσα,
σεῦ ἀποτεθνηῶτος; ὅ μοι νύκτας τε καὶ ἦμαρ
εὐχωλὴ κατὰ ἄστυ πελέσκεο, πᾶσί τ' ὄνειαρ
Τρωσί τε καὶ Τρωῇσι κατὰ πτόλιν, οἵ σε θεὸν ὣς
δειδέχατ'· ἦ γάρ κέ σφι μάλα μέγα κῦδος ἔῃσθα
ζωὸς ἐών· νῦν αὖ θάνατος καὶ μοῖρα κιχάνει."
Ὣς ἔφατο κλαίουσ'· ἄλοχος δ' οὔ πώ τι πέπυστο
Ἕκτορος· οὐ γάρ οἵ τις ἐτήτυμος ἄγγελος ἐλθὼν
ἤγγειλ' ὅττι ῥά οἱ πόσις ἔκτοθι μίμνε πυλάων,
ἀλλ' ἥ γ' ἱστὸν ὕφαινε μυχῷ δόμου ὑψηλοῖο
δίπλακα πορφυρέην, ἐν δὲ θρόνα ποικίλ' ἔπασσεν.
κέκλετο δ' ἀμφιπόλοισιν ἐϋπλοκάμοις κατὰ δῶμα
ἀμφὶ πυρὶ στῆσαι τρίποδα μέγαν, ὄφρα πέλοιτο
Ἕκτορι θερμὰ λοετρὰ μάχης ἐκνοστήσαντι,
νηπίη, οὐδ' ἐνόησεν ὅ μιν μάλα τῆλε λοετρῶν
χερσὶν Ἀχιλλῆος δάμασε γλαυκῶπις Ἀθήνη.
κωκυτοῦ δ' ἤκουσε καὶ οἰμωγῆς ἀπὸ πύργου·
τῆς δ' ἐλελίχθη γυῖα, χαμαὶ δέ οἱ ἔκπεσε κερκίς.
ἡ δ' αὖτις δμωῇσιν ἐϋπλοκάμοισι μετηύδα·
" δεῦτε, δύω μοι ἕπεσθον, ἴδωμ' ὅτιν' ἔργα τέτυκται.
αἰδοίης ἑκυρῆς ὀπὸς ἔκλυον, ἐν δ' ἐμοὶ αὐτῇ

στήθεσι πάλλεται ἦτορ ἀνὰ στόμα, νέρθε δὲ γοῦνα
πήγνυται· ἐγγὺς δή τι κακὸν Πριάμοιο τέκεσσιν.
αἰ γὰρ ἀπ' οὔατος εἶη ἐμεῦ ἔπος· ἀλλὰ μάλ' αἰνῶς
δείδω μὴ δή μοι θρασὺν Ἕκτορα δῖος Ἀχιλλεὺς,
μοῦνον ἀποτμήξας πόλιος, πεδίονδε δίηται,
καὶ δή μιν καταπαύσῃ ἀγηνορίης ἀλεγεινῆς,
ἥ μιν ἔχεσκ', ἐπεὶ οὔ ποτ' ἐνὶ πληθυῖ μένειν ἀνδρῶν,
ἀλλὰ πολὺ προθέεσκε, τὸ ὃν μένος οὐδενὶ εἴκων."

ὣς φαμένη μεγάροιο διέσσυτο μαινάδι ἴση,
παλλομένη κραδίην· ἅμα δ' ἀμφίπολοι κίον αὐτῇ.
αὐτὰρ ἐπεὶ πύργον τε καὶ ἀνδρῶν ἶξεν ὅμιλον,
ἔστη παπτήνασ' ἐπὶ τείχεϊ, τὸν δ' ἐνόησεν
ἑλκόμενον πρόσθεν πόλιος· ταχέες δέ μιν ἵπποι
ἕλκον ἀκηδέστως κοίλας ἐπὶ νῆας Ἀχαιῶν.
τὴν δὲ κατ' ὀφθαλμῶν ἐρεβεννὴ νὺξ ἐκάλυψεν,
ἤριπε δ' ἐξοπίσω, ἀπὸ δὲ ψυχὴν ἐκάπυσσεν·
τῆλε δ' ἀπὸ κρατὸς βάλε δέσματα σιγαλόεντα,
ἄμπυκα κεκρύφαλόν τε ἰδὲ πλεκτὴν ἀναδέσμην
κρήδεμνόν θ', ὅ ῥά οἱ δῶκε χρυσέη Ἀφροδίτη,
ἤματι τῷ ὅτε μιν κορυθαίολος ἠγάγεθ' Ἕκτωρ
ἐκ δόμου Ἠετίωνος, ἐπεὶ πόρε μυρία ἕδνα.
ἀμφὶ δέ μιν γαλόῳ τε καὶ εἰνατέρες ἅλις ἔσταν,
αἵ ἑ μετὰ σφίσιν εἶχον ἀτυζομένην ἀπολέσθαι.
ἡ δ' ἐπεὶ οὖν ἄμπνυτο καὶ ἐς φρένα θυμὸς ἀγέρθη,
ἀμβλήδην γοόωσα μετὰ Τρῳῇσιν ἔειπεν·
"Ἕκτορ, ἐγὼ δύστηνος· ἰῇ ἄρα γιγνόμεθ' αἴσῃ
ἀμφότεροι, σὺ μὲν ἐν Τροίῃ Πριάμου κατὰ δῶμα,

αὐτὰρ ἐγὼ Θήβῃσιν ὑπὸ Πλάκῳ ὑληέσσῃ
ἐν δόμῳ Ἠετίωνος, ὅ μ' ἔτρεφε τυτθὸν ἐνοῦσαν,
δύσμορος αἰνόμορον· ὡς μὴ ὤφελλε τεκέσθαι. - 185
νῦν δὲ σὺ μὲν Ἀΐδαο δόμους ὑπὸ κεύθεσι γαίης
ἔρχεαι, αὐτὰρ ἐμὲ στυγερῷ ἐνὶ πένθεϊ λείπεις
χήρην ἐν μεγάροισι· πάϊς δ' ἔτι νήπιος αὖτως,
ὃν τέκομεν σύ τ' ἐγώ τε δυσάμμοροι· οὔτε σὺ τούτῳ
ἔσσεαι, Ἕκτορ, ὄνειαρ, ἐπεὶ θάνες, οὔτε σοὶ οὗτος. 190
ἦν περ γὰρ πόλεμόν γε φύγῃ πολύδακρυν Ἀχαιῶν,
αἰεί τοι τούτῳ γε πόνος καὶ κήδε' ὀπίσσω
ἔσσονται· ἄλλοι γάρ οἱ ἀπουρήσουσιν ἀρούρας.
ἦμαρ δ' ὀρφανικὸν παναφήλικα παῖδα τίθησιν·
πάντα δ' ὑπεμνήμυκε, δεδάκρυνται δὲ παρειαί. 195
δευόμενος δέ τ' ἄνεισι πάϊς ἐς πατρὸς ἑταίρους,
ἄλλον μὲν χλαίνης ἐρύων, ἄλλον δὲ χιτῶνος·
τῶν δ' ἐλεησάντων κοτύλην τις τυτθὸν ἐπέσχεν,
χείλεα μέν τ' ἐδίην', ὑπερῴην δ' οὐκ ἐδίηνεν.
τὸν δὲ καὶ ἀμφιθαλὴς ἐκ δαιτύος ἐστυφέλιξεν, 200
χερσὶν πεπληγὼς καὶ ὀνειδείοισιν ἐνίσσων·
'ἔρρ' οὕτως· οὐ σός γε πατὴρ μεταδαίνυται ἡμῖν.'
δακρυόεις δέ τ' ἄνεισι πάϊς ἐς μητέρα χήρην,
Ἀστυάναξ, ὃς πρὶν μὲν ἐοῦ ἐπὶ γούνασι πατρὸς
μυελὸν οἷον ἔδεσκε καὶ οἰῶν πίονα δημόν· 205
αὐτὰρ ὅθ' ὕπνος ἕλοι, παύσαιτό τε νηπιαχεύων,
εὕδεσκ' ἐν λέκτροισιν, ἐν ἀγκαλίδεσσι τιθήνης,
εὐνῇ ἔνι μαλακῇ, θαλέων ἐμπλησάμενος κῆρ.
νῦν δ' ἂν πολλὰ πάθῃσι, φίλου ἀπὸ πατρὸς ἀμαρτών,

'Αστυάναξ, ὃν Τρῶες ἐπίκλησιν καλέουσιν·
οἷος γὰρ σφιν ἔρυσο πύλας καὶ τείχεα μακρά.
νῦν δὲ σὲ μὲν παρὰ νηυσὶ κορωνίσι, νόσφι τοκήων,
αἰόλαι εὐλαὶ ἔδονται, ἐπεί κε κύνες κορέσωνται,
γυμνόν· ἀτάρ τοι εἵματ' ἐνὶ μεγάροισι κέονται
λεπτά τε καὶ χαρίεντα, τετυγμένα χερσὶ γυναικῶν.
ἀλλ' ἦτοι τάδε πάντα καταφλέξω πυρὶ κηλέῳ,
οὐδὲν σοί γ' ὄφελος, ἐπεὶ οὐκ ἐγκείσεαι αὐτοῖς,
ἀλλὰ πρὸς Τρώων καὶ Τρωϊάδων κλέος εἶναι."
ὣς ἔφατο κλαίουσ', ἐπὶ δὲ στενάχοντο γυναῖκες.

[xxii. 297–515.]

XVI.

Twelve days Achilles mourned for Patroclus and dragged Hector in ignominy round the tomb. But the twelfth night Zeus sent the old king Priam to Achilles' tent to ransom the body of his son.

Γέρων δ' ἰθὺς κίεν οἴκου,
τῇ ῥ' Ἀχιλεὺς ἵζεσκε διίφιλος· ἐν δέ μιν αὐτὸν
εὗρ', ἕταροι δ' ἀπάνευθε καθείατο· τῷ δὲ δύ' οἴω,
ἥρως Αὐτομέδων τε καὶ Ἄλκιμος ὄζος Ἄρηος,
ποίπνυον παρεόντε· νέον δ' ἀπέληγεν ἐδωδῆς
ἔσθων καὶ πίνων· ἔτι καὶ παρέκειτο τράπεζα.
τοὺς δ' ἔλαθ' εἰσελθὼν Πρίαμος μέγας, ἄγχι δ' ἄρα στὰς
χερσὶν Ἀχιλλῆος λάβε γούνατα καὶ κύσε χεῖρας

δεινὰς ἀνδροφόνους, αἳ οἱ πολέας κτάνον υἷας.
ὡς δ' ὅτ' ἂν ἄνδρ' ἄτη πυκινὴ λάβῃ, ὅς τ' ἐνὶ πάτρῃ
φῶτα κατακτείνας ἄλλων ἐξίκετο δῆμον,
ἀνδρὸς ἐς ἀφνειοῦ, θάμβος δ' ἔχει εἰσορόωντας,
ὣς Ἀχιλεὺς θάμβησεν ἰδὼν Πρίαμον θεοειδέα.
θάμβησαν δὲ καὶ ἄλλοι, ἐς ἀλλήλους δὲ ἴδοντο.
τὸν καὶ λισσόμενος Πρίαμος πρὸς μῦθον ἔειπεν·
"μνῆσαι πατρὸς σοῖο, θεοῖς ἐπιείκελ' Ἀχιλλεῦ,
τηλίκου ὥς περ ἐγών, ὀλοῷ ἐπὶ γήραος οὐδῷ.
καὶ μέν που κεῖνον περιναιέται ἀμφὶς ἐόντες
τείρουσ', οὐδέ τις ἔστιν ἀρὴν καὶ λοιγὸν ἀμῦναι.
ἀλλ' ἤτοι κεῖνός γε σέθεν ζώοντος ἀκούων
χαίρει τ' ἐν θυμῷ, ἐπί τ' ἔλπεται ἤματα πάντα
ὄψεσθαι φίλον υἱὸν ἀπὸ Τροίηθε μολόντα·
αὐτὰρ ἐγὼ πανάποτμος, ἐπεὶ τέκον υἷας ἀρίστους
Τροίῃ ἐν εὐρείῃ, τῶν δ' οὔ τινά φημι λελεῖφθαι.
πεντήκοντά μοι ἦσαν, ὅτ' ἤλυθον υἷες Ἀχαιῶν·
ἐννεακαίδεκα μέν μοι ἰῆς ἐκ νηδύος ἦσαν,
τοὺς δ' ἄλλους μοι ἔτικτον ἐνὶ μεγάροισι γυναῖκες.
τῶν μὲν πολλῶν θοῦρος Ἄρης ὑπὸ γούνατ' ἔλυσεν·
ὃς δέ μοι οἶος ἔην, εἴρυτο δὲ ἄστυ καὶ αὐτούς,
τὸν σὺ πρώην κτείνας ἀμυνόμενον περὶ πάτρης,
Ἕκτορα· τοῦ νῦν εἵνεχ' ἱκάνω νῆας Ἀχαιῶν,
λυσόμενος παρὰ σεῖο, φέρω δ' ἀπερείσι' ἄποινα.
ἀλλ' αἰδεῖο θεούς, Ἀχιλεῦ, αὐτόν τ' ἐλέησον
μνησάμενος σοῦ πατρός· ἐγὼ δ' ἐλεεινότερός περ,
ἔτλην δ' οἷ' οὔ πώ τις ἐπιχθόνιος βροτὸς ἄλλος,

ἀνδρὸς παιδοφόνοιο ποτὶ στόμα χεῖρ' ὀρέγεσθαι."
ὣς φάτο, τῷ δ' ἄρα πατρὸς ὑφ' ἵμερον ὦρσε γόοιο·
ἀψάμενος δ' ἄρα χειρὸς ἀπώσατο ἦκα γέροντα.
τὼ δὲ μνησαμένω, ὁ μὲν Ἕκτορος ἀνδροφόνοιο
κλαῖ' ἀδινὰ, προπάροιθε ποδῶν Ἀχιλῆος ἐλυσθεὶς,
αὐτὰρ Ἀχιλλεὺς κλαῖεν ἑὸν πατέρ', ἄλλοτε δ' αὖτε
Πάτροκλον· τῶν δὲ στοναχὴ κατὰ δώματ' ὀρώρει.
αὐτὰρ ἐπεί ῥα γόοιο τετάρπετο δῖος Ἀχιλλεύς,
[καί οἱ ἀπὸ πραπίδων ἦλθ' ἵμερος ἠδ' ἀπὸ γυίων,]
αὐτίκ' ἀπὸ θρόνου ὦρτο, γέροντα δὲ χειρὸς ἀνίστη,
οἰκτείρων πολιόν τε κάρη, πολιόν τε γένειον·
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
" ἆ δεῖλ', ἦ δὴ πολλὰ κάκ' ἄνσχεο σὸν κατὰ θυμόν.
πῶς ἔτλης ἐπὶ νῆας Ἀχαιῶν ἐλθέμεν οἷος,
ἀνδρὸς ἐς ὀφθαλμούς, ὅς τοι πολέας τε καὶ ἐσθλοὺς
υἱέας ἐξενάριξα; σιδήρειόν νύ τοι ἦτορ.
ἀλλ' ἄγε δὴ κατ' ἄρ' ἕζευ ἐπὶ θρόνου· ἄλγεα δ' ἔμπης
ἐν θυμῷ κατακεῖσθαι ἐάσομεν, ἀχνύμενοί περ.
οὐ γάρ τις πρῆξις πέλεται κρυεροῖο γόοιο.
ὣς γὰρ ἐπεκλώσαντο θεοὶ δειλοῖσι βροτοῖσιν,
ζώειν ἀχνυμένοις· αὐτοὶ δέ τ' ἀκηδέες εἰσίν.
δοιοὶ γάρ τε πίθοι κατακείαται ἐν Διὸς οὔδει,
δώρων οἷα δίδωσι, κακῶν, ἕτερος δὲ, ἐάων·
ᾧ μέν κ' ἀμμίξας δοίῃ Ζεὺς τερπικέραυνος,
ἄλλοτε μέν τε κακῷ ὅγε κύρεται, ἄλλοτε δ' ἐσθλῷ·
ᾧ δέ κε τῶν λυγρῶν δοίῃ, λωβητὸν ἔθηκεν·
καί έ κακὴ βούβρωστις ἐπὶ χθόνα δῖαν ἐλαύνει·

φοιτᾷ δ', οὔτε θεοῖσι τετιμένος, οὔτε βροτοῖσιν.
ὡς μὲν καὶ Πηλῆϊ θεοὶ δόσαν ἀγλαὰ δῶρα
ἐκ γενετῆς· πάντας γὰρ ἐπ' ἀνθρώπους ἐκέκαστο
ὄλβῳ τε πλούτῳ τε, ἄνασσε δὲ Μυρμιδόνεσσιν·
καί οἱ θνητῷ ἐόντι θεὰν ποίησαν ἄκοιτιν·
ἀλλ' ἐπὶ καὶ τῷ θῆκε θεὸς κακὸν, ὅττι οἱ οὔτι
παίδων ἐν μεγάροισι γονὴ γένετο κρειόντων.
ἀλλ' ἕνα παῖδα τέκεν παναώριον· οὐδέ νυ τόνγε
γηράσκοντα κομίζω· ἐπεὶ μάλα τηλόθι πάτρης
ἧμαι ἐνὶ Τροίῃ, σέ τε κήδων ἠδὲ σὰ τέκνα.
καὶ σὲ, γέρον, τοπρὶν μὲν ἀκούομεν ὄλβιον εἶναι·
ὅσσον Λέσβος ἄνω, Μάκαρος ἕδος, ἐντὸς ἐέργει,
καὶ Φρυγίη καθύπερθε καὶ Ἑλλήσποντος ἀπείρων,
τῶν σε, γέρον, πλούτῳ τε καὶ υἱάσι φασὶ κεκάσθαι.
αὐτὰρ ἐπεί τοι πῆμα τόδ' ἤγαγον Οὐρανίωνες,
αἰεί τοι περὶ ἄστυ μάχαι τ' ἀνδροκτασίαι τε·
ἄνσχεο, μηδ' ἀλίαστον ὀδύρεο σὸν κατὰ θυμόν·
οὐ γάρ τι πρήξεις ἀκαχήμενος υἷος ἑῆος,
οὐδέ μιν ἀνστήσεις· πρὶν καὶ κακὸν ἄλλο παθῃσθα."
τὸν δ' ἠμείβετ' ἔπειτα γέρων Πριάμος θεοειδὴς·
" μή μέ πω ἐς θρόνον ἷζε, διοτρεφές, ὄφρα κεν Ἕκτωρ
κεῖται ἐνὶ κλισίῃσιν ἀκηδὴς· ἀλλὰ τάχιστα
λῦσον, ἵν' ὀφθαλμοῖσιν ἴδω· σὺ δὲ δέξαι ἄποινα
πολλά, τά τοι φέρομεν· σὺ δὲ τῶνδ' ἀπόναιο, καὶ ἔλθοις
σὴν ἐς πατρίδα γαῖαν, ἐπεί με πρῶτον ἔασας.
[αὐτόν τε ζώειν καὶ ὁρᾶν φάος Ἠελίοιο.]"
τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πόδας ὠκὺς Ἀχιλλεύς·

" μηκέτι νῦν μ' ἐρέθιζε, γέρον· νοέω δὲ καὶ αὐτὸς
Ἕκτορά τοι λῦσαι· Διόθεν δέ μοι ἄγγελος ἦλθεν
μήτηρ, ἥ μ' ἔτεκεν, θυγάτηρ ἁλίοιο γέροντος."

[xxiv. 471–563.]

XVII.

Nine days the Trojans mourned for Hector. The tenth day they celebrate his funeral.

Ἠὼς δὲ κροκόπεπλος ἐκίδνατο πᾶσαν ἐπ' αἶαν,
οἱ δ' εἰς ἄστυ ἔλων οἰμωγῇ τε στοναχῇ τε
ἵππους, ἡμίονοι δὲ νέκυν φέρον· οὐδέ τις ἄλλος
ἔγνω πρόσθ' ἀνδρῶν καλλιζώνων τε γυναικῶν,
ἀλλ' ἄρα Κασσάνδρη, ἰκέλη χρυσέῃ Ἀφροδίτῃ,
Πέργαμον εἰσαναβᾶσα φίλον πατέρ' εἰσενύησεν
ἑσταότ' ἐν δίφρῳ, κήρυκά τε ἀστυβοώτην,
τὸν δ' ἄρ' ἐφ' ἡμιόνων ἴδε κείμενον ἐν λεχέεσσιν.
κώκυσέν τ' ἄρ' ἔπειτα, γέγωνέ τε πᾶν κατὰ ἄστυ·
" ὄψεσθε, Τρῶες καὶ Τρωάδες, Ἕκτορ' ἰόντες,
εἴ ποτε καὶ ζώοντι μάχης ἐκνοστήσαντι
χαίρετ', ἐπεὶ μέγα χάρμα πόλει τ' ἦν παντί τε δήμῳ."
ὣς ἔφατ', οὐδέ τις αὐτόθ' ἐνὶ πτόλεϊ λίπετ' ἀνὴρ
οὐδὲ γυνή· πάντας γὰρ ἀάσχετον ἵκετο πένθος·
ἀγχοῦ δὲ ξύμβληντο πυλάων νεκρὸν ἄγοντι.
πρῶται τόν γ' ἄλοχός τε φίλη καὶ πότνια μήτηρ
τιλλέσθην, ἐπ' ἄμαξαν ἐΰτροχον ἀΐξασαι,

ἀπτόμεναι κεφαλῆς· κλαίων δ' ἀμφίσταθ' ὅμιλος.
καί νύ κε δὴ πρόπαν ἦμαρ ἐς ἠέλιον καταδύντα
Ἕκτορα δακρυχέοντες ὀδύροντο πρὸ πυλάων,
εἰ μὴ ἄρ' ἐκ δίφροιο γέρων λαοῖσι μετηύδα·
" εἴξατέ μοι οὐρεῦσι διελθέμεν· αὐτὰρ ἔπειτα
ἄσεσθε κλαυθμοῖο, ἐπὴν ἀγάγωμι δόμονδε."
ὣς ἔφαθ', οἱ δὲ διέστησαν καὶ εἶξαν ἀπήνῃ.
οἱ δ' ἐπεὶ εἰσάγαγον κλυτὰ δώματα, τὸν μὲν ἔπειτα
τρητοῖς ἐν λεχέεσσι θέσαν, παρὰ δ' εἷσαν ἀοιδοὺς
θρήνων ἐξάρχους, οἵ τε στονόεσσαν ἀοιδὴν
οἱ μὲν ἄρ' ἐθρήνεον· ἐπὶ δὲ στενάχοντο γυναῖκες,
τῇσιν δ' Ἀνδρομάχη λευκώλενος ἦρχε γόοιο,
Ἕκτορος ἀνδροφόνοιο κάρη μετὰ χερσὶν ἔχουσα·
" ἄνερ, ἀπ' αἰῶνος νέος ὤλεο, καὶδ δέ με χήρην
λείπεις ἐν μεγάροισι· πάϊς δ' ἔτι νήπιος αὖτως,
ὃν τέκομεν σύ τ' ἐγώ τε δυσάμμοροι, οὐδέ μιν οἴω
ἥβην ἵξεσθαι· πρὶν γὰρ πόλις ἥδε κατ' ἄκρης
πέρσεται· ἦ γὰρ ὅλωλας ἐπίσκοπος, ὅς τέ μιν αὐτὴν
ῥύσκευ, ἔχες δ' ἀλόχους κεδνὰς καὶ νήπια τέκνα·
αἳ δή τοι τάχα νησὶν ὀχήσονται γλαφυρῇσιν,
καὶ μὲν ἐγὼ μετὰ τῇσι· σὺ δ' αὖ, τέκος, ἢ ἐμοὶ αὐτῇ
ἕψεαι, ἔνθα κεν ἔργα ἀεικέα ἐργάζοιο,
ἀθλεύων πρὸ ἄνακτος ἀμειλίχου· ἤ τις Ἀχαιῶν
ῥίψει χειρὸς ἑλὼν ἀπὸ πύργου, λυγρὸν ὄλεθρον,
χωόμενος, ᾧ δή που ἀδελφεὸν ἔκτανεν Ἕκτωρ
ἢ πατέρ' ἠὲ καὶ υἱόν, ἐπεὶ μάλα πολλοὶ Ἀχαιῶν
Ἕκτορος ἐν παλάμῃσιν ὀδὰξ ἕλον ἄσπετον οὖδας.

οὐ γὰρ μείλιχος ἔσκε πατὴρ τεὸς ἐν δαὶ λυγρῇ·
τῷ καί μιν λαοὶ μὲν ὀδύρονται κατὰ ἄστυ,
ἀρητὸν δὲ τοκεῦσι γόον καὶ πένθος ἔθηκας,
Ἕκτορ· ἐμοὶ δὲ μάλιστα λελείψεται ἄλγεα λυγρά·
οὐ γάρ μοι θνήσκων λεχέων ἐκ χεῖρας ὄρεξας,
οὐδέ τί μοι εἶπας πυκινὸν ἔπος, οὔ τέ κεν αἰεὶ
μεμνήμην νύκτας τε καὶ ἤματα δακρυχέουσα."

ὣς ἔφατο κλαίουσ', ἐπὶ δὲ στενάχοντο γυναῖκες.
τῇσιν δ' αὖθ' Ἑκάβη ἀδινοῦ ἐξῆρχε γόοιο·
"Ἕκτορ, ἐμῷ θυμῷ πάντων πολὺ φίλτατε παίδων,
ἦ μέν μοι ζωός περ ἐὼν φίλος ἦσθα θεοῖσιν·
οἱ δ' ἄρα σεῦ κήδοντο καὶ ἐν θανάτοιό περ αἴσῃ.
ἄλλους μὲν γὰρ παῖδας ἐμοὺς πόδας ὠκὺς Ἀχιλλεὺς
πέρνασχ' ὅν τιν' ἔλεσκε, πέρην ἁλὸς ἀτρυγέτοιο,
ἐς Σάμον ἔς τ' Ἴμβρον καὶ Λῆμνον ἀμιχθαλόεσσαν·
σεῦ δ' ἐπεὶ ἐξέλετο ψυχὴν ταναήκεϊ χαλκῷ,
πολλὰ ῥυστάζεσκεν ἑοῦ περὶ σῆμ' ἑτάροιο,
Πατρόκλου, τὸν ἔπεφνες· ἀνέστησεν δέ μιν οὐδ' ὣς·
νῦν δέ μοι ἑρσήεις καὶ πρόσφατος ἐν μεγάροισιν
κεῖσαι, τῷ ἴκελος ὅν τ' ἀργυρότοξος Ἀπόλλων
οἷς ἀγανοῖς βελέεσσιν ἐποιχόμενος κατέπεφνεν."

ὣς ἔφατο κλαίουσα, γόον δ' ἀλίαστον ὄρινεν.
τῇσι δ' ἔπειθ' Ἑλένη τριτάτη ἐξῆρχε γόοιο·
"Ἕκτορ, ἐμῷ θυμῷ δαέρων πολὺ φίλτατε πάντων,
ἦ μέν μοι πόσις ἐστὶν Ἀλέξανδρος θεοειδὴς,
ὅς μ' ἄγαγε Τροίηνδ'· ὡς πρὶν ὤφελλον ὀλέσθαι.
ἤδη γὰρ νῦν μοι τόδ' ἐεικοστὸν ἔτος ἐστὶν

ἐξ οὗ κεῖθεν ἔβην καὶ ἐμῆς ἀπελήλυθα πάτρης·
ἀλλ' οὔ πω σεῦ ἄκουσα κακὸν ἔπος οὐδ' ἀσύφηλον·
ἀλλ' εἴ τίς με καὶ ἄλλος ἐνὶ μεγάροισιν ἐνίπτοι
δαέρων ἢ γαλόων ἢ εἰνατέρων εὐπέπλων,
ἦ ἐκυρή—ἐκυρὸς δὲ πατὴρ ὣς ἤπιος αἰεί—,
ἀλλὰ σὺ τόν γ' ἐπέεσσι παραιφάμενος κατέρυκες
σῇ τ' ἀγανοφροσύνῃ καὶ σοῖς ἀγανοῖς ἐπέεσσιν.
τῷ σέ θ' ἅμα κλαίω καὶ ἔμ' ἄμμορον ἀχνυμένη κῆρ·
οὐ γάρ τίς μοι ἔτ' ἄλλος ἐνὶ Τροίῃ εὐρείῃ
ἤπιος οὐδὲ φίλος, πάντες δέ με πεφρίκασιν."

ὣς ἔφατο κλαίουσ', ἐπὶ δ' ἔστενε δῆμος ἀπείρων.
λαοῖσιν δ' ὁ γέρων Πρίαμος μετὰ μῦθον ἔειπεν·
"ἄξετέ νῦν, Τρῶες, ξύλα ἄστυδε, μηδέ τι θυμῷ
δείσητ' Ἀργείων πυκινὸν λόχον· ἦ γὰρ Ἀχιλλεὺς
πέμπων μ' ὧδ' ἐπέτελλε μελαινάων ἀπὸ νηῶν,
μὴ πρὶν πημανέειν, πρὶν δωδεκάτη μόλῃ ἠώς."

ὣς ἔφαθ', οἱ δ' ὑπ' ἀμάξῃσιν βόας ἡμιόνους τ'
ζεύγνυσαν, αἶψα δ' ἔπειτα πρὸ ἄστεος ἠγερέθοντο.
ἐννῆμαρ μὲν τοί γε ἀγίνεον ἄσπετον ὕλην·
ἀλλ' ὅτε δὴ δεκάτη ἐφάνη φαεσίμβροτος ἠώς,
καὶ τότ' ἄρ' ἐξέφερον θρασὺν Ἕκτορα δακρυχέοντες,
ἐν δὲ πυρῇ ὑπάτῃ νεκρὸν θέσαν, ἐν δ' ἔβαλον πῦρ.
ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος ἠώς,
τῆμος ἄρ' ἀμφὶ πυρὴν κλυτοῦ Ἕκτορος ἔγρετο λαός.
[αὐτὰρ ἐπεί ῥ' ἤγερθεν ὁμηγερέες τ' ἐγένοντο,]
πρῶτον μὲν κατὰ πυρκαϊὴν σβέσαν αἴθοπι οἴνῳ
πᾶσαν, ὁπόσσον ἐπέσχε πυρὸς μένος· αὐτὰρ ἔπειτα

ὀστέα λευκὰ λέγοντο κασίγνητοί θ' ἕταροί τε
μυρόμενοι, θαλερὸν δὲ κατείβετο δάκρυ παρειῶν.
καὶ τά γε χρυσείην ἐς λάρνακα θῆκαν ἑλόντες,
πορφυρέοις πέπλοισι καλύψαντες μαλακοῖσιν·
αἶψα δ' ἄρ' ἐς κοίλην κάπετον θέσαν, αὐτὰρ ὕπερθεν
πυκνοῖσιν λάεσσι κατεστόρεσαν μεγάλοισιν.
ῥίμφα δὲ σῆμ' ἔχεαν· περὶ δὲ σκοποὶ εἵατο πάντῃ,
μὴ πρὶν ἐφορμηθεῖεν ἐϋκνήμιδες Ἀχαιοί.
χεύαντες δὲ τὸ σῆμα πάλιν κίον· αὐτὰρ ἔπειτα
εὖ συναγειρόμενοι δαίνυντ' ἐρικυδέα δαῖτα
δώμασιν ἐν Πριάμοιο διοτρεφέος βασιλῆος.
ὣς οἵ γ' ἀμφίεπον τάφον Ἕκτορος ἱπποδάμοιο.

[xxiv. 695–804.]

HOMER.

ODYSSEY.

I.

In the tenth year from the fall of Troy, when the other chiefs of the Greeks had reached their homes, Odysseus still lay in Calypso's island, all his companions lost, himself hopeless of return. But when the destined time was come, at the bidding of Zeus Calypso helped him to a raft and a fair wind homewards, and on the twentieth night, shipwrecked and naked, but landed at last and safe from Poseidon's wrath, he slept on the shore of Scheria. The next day Nausicaa, commanded by Athene in a dream, came down with her maidens to wash, and taking pity on him led him to her father's house.

Γηθόσυνος δ' οὔρῳ πέτασ' ἱστία δῖος Ὀδυσσεύς.
αὐτὰρ ὁ πηδαλίῳ ἰθύνετο τεχνηέντως
ἥμενος· οὐδέ οἱ ὕπνος ἐπὶ βλεφάροισιν ἔπιπτεν
Πληιάδας τ' ἐσορῶντι καὶ ὀψὲ δύοντα Βοώτην
Ἄρκτον θ', ἣν καὶ ἅμαξαν ἐπίκλησιν καλέουσιν,
ἥ τ' αὐτοῦ στρέφεται καί τ' Ὠρίωνα δοκεύει,
οἴη δ' ἄμμορός ἐστι λοετρῶν Ὠκεανοῖο·
τὴν γὰρ δὴ μιν ἄνωγε Καλυψὼ δῖα θεάων
πουτοπορευέμεναι ἐπ' ἀριστερὰ χειρὸς ἔχοντα.
ἑπτὰ δὲ καὶ δέκα μὲν πλέεν ἤματα πουτοπορεύων,

ὀκτωκαιδεκάτῃ δ' ἐφάνη ὄρεα σκιόεντα
γαίης Φαιήκων, ὅθι τ' ἄγχιστον πέλεν αὐτῷ·
εἴσατο δ' ὡς ὅτε ῥινὸν ἐν ἠεροειδεῖ πόντῳ.
τὸν δ' ἐξ Αἰθιόπων ἀνιὼν κρείων ἐνοσίχθων
τηλόθεν ἐκ Σολύμων ὀρέων ἴδεν· εἴσατο γάρ οἱ
πόντον ἐπιπλώων· ὁ δ' ἐχώσατο κηρόθι μᾶλλον,
κινήσας δὲ κάρη προτὶ ὃν μυθήσατο θυμόν·
" ὢ πόποι, ἦ μάλα δὴ μετεβούλευσαν θεοὶ ἄλλως
ἀμφ' Ὀδυσσῆϊ ἐμεῖο μετ' Αἰθιόπεσσιν ἐόντος·
καὶ δὴ Φαιήκων γαίης σχεδὸν, ἔνθα οἱ αἶσα
ἐκφυγέειν μέγα πεῖραρ ὀϊζύος, ἥ μιν ἱκάνει.
ἀλλ' ἔτι μέν μίν φημι ἄδην ἐλάων κακότητος."
ὣς εἰπὼν σύναγεν νεφέλας, ἐτάραξε δὲ πόντον
χερσὶ τρίαιναν ἑλών, πάσας δ' ὀρόθυνεν ἀέλλας
παντοίων ἀνέμων, σὺν δὲ νεφέεσσι κάλυψεν
γαῖαν ὁμοῦ καὶ πόντον· ὀρώρει δ' οὐρανόθεν νύξ.
σὺν δ' Εὖρός τε Νότος τ' ἔπεσον Ζέφυρός τε δυσαὴς
καὶ Βορέης αἰθρηγενέτης, μέγα κῦμα κυλίνδων.
καὶ τότ' Ὀδυσσῆος λύτο γούνατα καὶ φίλον ἦτορ,
ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν·
" ὤ μοι ἐγὼ δειλός· τί νύ μοι μήκιστα γένηται;
δείδω μὴ δὴ πάντα θεὰ νημερτέα εἶπεν,
ἣ μ' ἔφατ' ἐν πόντῳ, πρὶν πατρίδα γαῖαν ἱκέσθαι,
ἄλγε' ἀναπλήσειν· τὰ δὲ δὴ νῦν πάντα τελεῖται,
οἷοισιν νεφέεσσι περιστέφει οὐρανὸν εὐρὺν
Ζεὺς, ἐτάραξε δὲ πόντον, ἐπισπέρχουσι δ' ἄελλαι
παντοίων ἀνέμων· νῦν μοι σῶς αἰπὺς ὄλεθρος.

τρισμάκαρες Δαναοὶ καὶ τετράκις, οἳ τότ' ὄλοντο
Τροίῃ ἐν εὐρείῃ, χάριν Ἀτρείδῃσι φέροντες.
ὡς δὴ ἔγωγ' ὄφελον θανέειν καὶ πότμον ἐπισπεῖν
ἤματι τῷ, ὅτε μοι πλεῖστοι χαλκήρεα δοῦρα
Τρῶες ἐπέρριψαν περὶ Πηλείωνι θανόντι.
τῷ κ' ἔλαχον κτερέων, καί μευ κλέος ἦγον Ἀχαιοί·
νῦν δέ με λευγαλέῳ θανάτῳ εἵμαρτο ἁλῶναι."

ὣς ἄρα μιν εἰπόντ' ἔλασεν μέγα κῦμα κατ' ἄκρης,
δεινὸν ἐπεσσύμενον, περὶ δὲ σχεδίην ἐλέλιξεν·
τῆλε δ' ἀπὸ σχεδίης αὐτὸς πέσε, πηδάλιον δὲ
ἐκ χειρῶν προέηκε· μέσον δέ οἱ ἱστὸν ἔαξεν
δεινὴ μισγομένων ἀνέμων ἐλθοῦσα θύελλα,
τηλοῦ δὲ σπεῖρον καὶ ἐπίκριον ἔμπεσε πόντῳ·
τὸν δ' ἄρ' ὑπόβρυχα θῆκε πολὺν χρόνον, οὐδ' ἐδυνάσθη
αἶψα μάλ' ἀνσχεθέειν μεγάλου ὑπὸ κύματος ὁρμῆς·
εἵματα γάρ ῥ' ἐβάρυνε, τά οἱ πόρε δῖα Καλυψώ.
ὀψὲ δὲ δή ῥ' ἀνέδυ, στόματος δ' ἐξέπτυσεν ἅλμην
πικρὴν, ἥ οἱ πολλὴ ἀπὸ κρατὸς κελάρυζεν·
ἀλλ' οὐδ' ὣς σχεδίης ἐπελήθετο, τειρόμενός περ,
ἀλλὰ μεθορμηθεὶς ἐνὶ κύμασιν ἐλλάβετ' αὐτῆς,
ἐν μέσσῃ δὲ καθίζε τέλος θανάτου ἀλεείνων.
τὴν δ' ἐφόρει μέγα κῦμα κατὰ ῥόον ἔνθα καὶ ἔνθα.
ὡς δ' ὅτ' ὀπωρινὸς Βορέης φορέῃσιν ἀκάνθας
ἅμ πεδίον—πυκιναὶ δὲ πρὸς ἀλλήλῃσιν ἔχονται—
ὣς τὴν ἅμ πέλαγος ἄνεμοι φέρον ἔνθα καὶ ἔνθα.
ἄλλοτε μέν τε Νότος Βορέῃ προβάλεσκε φέρεσθαι
ἄλλοτε δ' αὖτ' Εὖρος Ζεφύρῳ εἴξασκε διώκειν.

τὸν δὲ ἴδεν Κάδμου θυγάτηρ καλλίσφυρος Ἰνὼ,
Λευκοθέη, ἣ πρὶν μὲν ἔην βροτὸς αὐδήεσσα,
νῦν δ' ἁλὸς ἐν πελάγεσσι θεῶν ἐξέμμορε τιμῆς.
ἣ ῥ' Ὀδυσῆ' ἐλέησεν ἀλώμενον, ἅλγε' ἔχοντα,
Αἰθυίῃ δ' ἐϊκυῖα ποτῇ ἀνεδύσετο λίμνης,
ἵζε δ' ἐπὶ σχεδίης πολυδέσμου, εἶπέ τε μῦθον·
" κάμμορε, τίπτε τοι ὧδε Ποσειδάων ἐνοσίχθων
ὠδύσατ' ἐκπάγλως, ὅτι τοι κακὰ πολλὰ φυτεύει;
οὐ μέν δή σε καταφθίσει, μάλα περ μενεαίνων.
ἀλλὰ μάλ' ὧδ' ἔρξαι· δοκέεις δέ μοι οὐκ ἀπινύσσειν.
εἵματα ταῦτ' ἀποδὺς σχεδίην ἀνέμοισι φέρεσθαι
κάλλιπ', ἀτὰρ χείρεσσι νέων ἐπιμαίεο νόστου
γαίης Φαιήκων, ὅθι τοι μοῖρ' ἐστὶν ἀλύξαι.
τῇ δὲ, τόδε κρήδεμνον ὑπὸ στέρνοιο τάνυσσαι
ἄμβροτον· οὐδέ τί τοι παθέειν δέος οὐδ' ἀπολέσθαι.
αὐτὰρ ἐπὴν χείρεσσιν ἐφάψεαι ἠπείροιο,
ἂψ ἀπολυσάμενος βαλέειν εἰς οἶνοπα πόντον
πολλὸν ἀπ' ἠπείρου, αὐτὸς δ' ἀπονόσφι τραπέσθαι."
ὣς ἄρα φωνήσασα θεὰ κρήδεμνον ἔδωκεν,
αὐτὴ δ' ἂψ ἐς πόντον ἐδύσετο κυμαίνοντα
αἰθυίῃ ἐϊκυῖα· μέλαν δέ ἑ κῦμα κάλυψεν.
αὐτὰρ ὁ μερμήριξε πολύτλας δῖος Ὀδυσσεὺς,
ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν·
" ὤ μοι ἐγὼ, μή τίς μοι ὑφαίνησιν δόλον αὖτε
ἀθανάτων, ὅτε με σχεδίης ἀποβῆναι ἀνώγει.
ἀλλὰ μάλ' οὔ πω πείσομ', ἐπεὶ ἑκὰς ὀφθαλμοῖσιν
γαῖαν ἐγὼν ἰδόμην, ὅθι μοι φάτο φύξιμον εἶναι.

ἀλλὰ μάλ' ὧδ' ἔρξω· δοκέει δέ μοι εἶναι ἄριστον.
ὄφρ' ἂν μέν κεν δούρατ' ἐν ἁρμονίῃσιν ἀρήρῃ,
τόφρ' αὐτοῦ μενέω καὶ τλήσομαι ἄλγεα πάσχων·
αὐτὰρ ἐπὴν δή μοι σχεδίην διὰ κῦμα τινάξῃ,
νήξομ', ἐπεὶ οὐ μέν τι πάρα προνοῆσαι ἄμεινον."

ἕως ὁ ταῦθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν,
ὦρσε δ' ἐπὶ μέγα κῦμα Ποσειδάων ἐνοσίχθων,
δεινόν τ' ἀργαλέον τε, κατηρεφὲς, ἤλασε δ' αὐτόν.
ὡς δ' ἄνεμος ζαὴς ἠΐων θημῶνα τινάξῃ
καρφαλέων, τὰ μὲν ἄρ τε διεσκέδασ' ἄλλυδις ἄλλῃ,
ὣς τῆς δούρατα μακρὰ διεσκέδασ'· αὐτὰρ Ὀδυσσεὺς
ἀμφ' ἑνὶ δούρατι βαῖνε, κέληθ' ὡς ἵππον ἐλαύνων,
εἵματα δ' ἐξαπέδυνε, τά οἱ πόρε δῖα Καλυψώ.
αὐτίκα δὲ κρήδεμνον ὑπὸ στέρνοιο τάνυσσεν,
αὐτὸς δὲ πρηνὴς ἁλὶ κάππεσε, χεῖρε πετάσσας,
νηχέμεναι μεμαώς· ἴδε δὲ κρείων ἐνοσίχθων,
κινήσας δὲ κάρη προτὶ ὃν μυθήσατο θυμόν·
" οὕτω νῦν κακὰ πολλὰ παθὼν ἀλόω κατὰ πόντον,
εἰς ὅ κεν ἀνθρώποισι διοτρεφέεσσι μιγείῃς.
ἀλλ' οὐδ' ὣς σε ἔολπα ὀνόσσεσθαι κακότητος."

ὣς ἄρα φωνήσας ἴμασεν καλλίτριχας ἵππους,
ἵκετο δ' εἰς Αἰγὰς, ὅθι οἱ κλυτὰ δώματ' ἔασιν.
αὐτὰρ Ἀθηναίη κούρη Διὸς ἄλλ' ἐνόησεν.
ἤτοι τῶν ἄλλων ἀνέμων κατέδησε κελεύθους,
παύσασθαι δ' ἐκέλευσε καὶ εὐνηθῆναι ἅπαντας
ὦρσε δ' ἐπὶ κραιπνὸν Βορέην, πρὸ δὲ κύματ' ἔαξεν,
ἕως ὅ γε Φαιήκεσσι φιληρέτμοισι μιγείη

διογενὴς Ὀδυσεὺς, θάνατον καὶ κῆρας ἀλύξας.
ἔνθα δύω νύκτας δύο τ' ἤματα κύματι πηγῷ
πλάζετο, πολλὰ δέ οἱ κραδίη προτιόσσετ' ὄλεθρον.
ἀλλ' ὅτε δὴ τρίτον ἦμαρ ἐϋπλόκαμος τέλεσ' ἠὼς,
καὶ τότ' ἔπειτ' ἄνεμος μὲν ἐπαύσατο ἠδὲ γαλήνη
ἔπλετο νηνεμίη, ὁ δ' ἄρα σχεδὸν εἴσιδε γαῖαν
ὀξὺ μάλα προϊδὼν, μεγάλου ὑπὸ κύματος ἀρθείς.
ὡς δ' ὅτ' ἂν ἀσπάσιος βίοτος παίδεσσι φανήῃ
πατρὸς, ὃς ἐν νούσῳ κῆται κρατερὴ ἄλγεα πάσχων,
δηρὸν τηκόμενος, στυγερὸς δέ οἱ ἔχραε δαίμων,
ἀσπάσιον δ' ἄρα τόν γε θεοὶ κακότητος ἔλυσαν,
ὣς Ὀδυσῆ' ἀσπαστὸν ἐείσατο γαῖα καὶ ὕλη,
νῆχε δ' ἐπειγόμενος ποσὶν ἠπείρου ἐπιβῆναι.
ἀλλ' ὅτε τόσσον ἀπῆν ὅσσον τε γέγωνε βοήσας,
καὶ δὴ δοῦπον ἄκουσε ποτὶ σπιλάδεσσι θαλάσσης,
(ῥόχθει γὰρ μέγα κῦμα ποτὶ ξερὸν ἠπείροιο
δεινὸν ἐρευγόμενον, εἴλυτο δὲ πάνθ' ἁλὸς ἄχνῃ·
οὐ γὰρ ἔσαν λιμένες νηῶν ὄχοι, οὐδ' ἐπιωγαὶ,
ἀλλ' ἀκταὶ προβλῆτες ἔσαν σπιλάδες τε πάγοι τε·)
καὶ τότ' Ὀδυσσῆος λύτο γούνατα καὶ φίλον ἦτορ,
ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν·
"ὤ μοι, ἐπεὶ δὴ γαῖαν ἀελπέα δῶκεν ἰδέσθαι
Ζεὺς, καὶ δὴ τόδε λαῖτμα διατμήξας ἐτέλεσσα,
ἔκβασις οὔ πῃ φαίνεθ' ἁλὸς πολιοῖο θύραζε·
ἔκτοσθεν μὲν γὰρ πάγοι ὀξέες, ἀμφὶ δὲ κῦμα
βέβρυχεν ῥόθιον, λισσὴ δ' ἀναδέδρομε πέτρη,
ἀγχιβαθὴς δὲ θάλασσα, καὶ οὔ πως ἔστι πόδεσσιν

στῆμεναι ἀμφοτέροισι καὶ ἐκφυγέειν κακότητα·
μή πώς μ' ἐκβαίνοντα βάλῃ λίθακι ποτὶ πέτρῃ
κῦμα μέγ' ἁρπάξαν· μελέη δέ μοι ἔσσεται ὁρμή.
εἰ δέ κ' ἔτι προτέρω παρανήξομαι, ἤν που ἐφεύρω
ἠϊόνας τε παραπλῆγας λιμένας τε θαλάσσης,
δείδω μή μ' ἐξαῦτις ἀναρπάξασα θύελλα
πόντον ἐπ' ἰχθυόεντα φέρῃ βαρέα στενάχοντα,
ἠέ τί μοι καὶ κῆτος ἐπισσεύῃ μέγα δαίμων
ἐξ ἁλὸς, οἷά τε πολλὰ τρέφει κλυτὸς Ἀμφιτρίτη·
οἶδα γὰρ ὥς μοι ὀδώδυσται κλυτὸς ἐννοσίγαιος."
ἕως ὁ ταῦθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμὸν,
τόφρα δέ μιν μέγα κῦμα φέρε τρηχεῖαν ἐπ' ἀκτήν.
ἔνθα κ' ἀπὸ ῥινοὺς δρύφθη, σὺν δ' ὀστέ' ἀράχθη,
εἰ μὴ ἐπὶ φρεσὶ θῆκε θεὰ γλαυκῶπις Ἀθήνη·
ἀμφοτέρῃσι δὲ χερσὶν ἐπεσσύμενος λάβε πέτρης·
τῆς ἔχετο στενάχων, εἷως μέγα κῦμα παρῆλθεν.
καὶ τὸ μὲν ὣς ὑπάλυξε, παλιρρόθιον δέ μιν αὖτις
πλῆξεν ἐπεσσύμενον, τηλοῦ δέ μιν ἔμβαλε πόντῳ.
ὡς δ' ὅτε πουλύποδος θαλάμης ἐξελκομένοιο
πρὸς κοτυληδονόφιν πυκιναὶ λάϊγγες ἔχονται,
ὣς τοῦ πρὸς πέτρῃσι θρασειάων ἀπὸ χειρῶν
ῥινοὶ ἀπέδρυφθεν· τὸν δὲ μέγα κῦμα κάλυψεν.
ἔνθα κε δὴ δύστηνος ὑπὲρ μόρον ὤλετ' Ὀδυσσεὺς,
εἰ μὴ ἐπιφροσύνην δῶκε γλαυκῶπις Ἀθήνη.
κύματος ἐξαναδὺς, τά τ' ἐρεύγεται ἤπειρόνδε,
νῆχε παρέξ, ἐς γαῖαν ὁρώμενος, εἴ που ἐφεύροι
ἠϊόνας τε παραπλῆγας λιμένας τε θαλάσσης.

ἀλλ' ὅτε δὴ ποταμοῖο κατὰ στόμα καλλιρόοιο
ἷξε νέων, τῇ δή οἱ ἐείσατο χῶρος ἄριστος,
λεῖος πετράων, καὶ ἐπὶ σκέπας ἦν ἀνέμοιο,
ἔγνω δὲ προρέοντα, καὶ εὔξατο ὃν κατὰ θυμόν·
" κλῦθι, ἄναξ, ὅ τις ἐσσί· πολύλλιστον δέ σ' ἱκάνω,
φεύγων ἐκ πόντοιο Ποσειδάωνος ἐνιπάς.
αἰδοῖος μέν τ' ἐστὶ καὶ ἀθανάτοισι θεοῖσιν
ἀνδρῶν ὅς τις ἵκηται ἀλώμενος, ὡς καὶ ἐγὼ νῦν
σόν τε ῥόον σά τε γούναθ' ἱκάνω πολλὰ μογήσας.
ἀλλ' ἐλέαιρε, ἄναξ· ἱκέτης δέ τοι εὔχομαι εἶναι."

ὣς φάθ', ὁ δ' αὐτίκα παῦσεν ἑὸν ῥόον, ἔσχε δὲ κῦμα,
πρόσθε δέ οἱ ποίησε γαλήνην, τὸν δ' ἐσάωσεν
ἐς ποταμοῦ προχοάς· ὁ δ' ἄρ' ἄμφω γούνατ' ἔκαμψεν
χεῖράς τε στιβαράς· ἁλὶ γὰρ δέδμητο φίλον κῆρ.
ὣδεε δὲ χρόα πάντα, θάλασσα δὲ κήκιε πολλὴ
ἄν στόμα τε ῥῖνάς θ'· ὁ δ' ἄρ' ἄπνευστος καὶ ἄναυδος
κεῖτ' ὀλιγηπελέων, κάματος δέ μιν αἰνὸς ἵκανεν.
ἀλλ' ὅτε δή ῥ' ἄμπνυτο καὶ ἐς φρένα θυμὸς ἀγέρθη,
καὶ τότε δὴ κρήδεμνον ἀπὸ ἕο λῦσε θεοῖο.
καὶ τὸ μὲν ἐς ποταμὸν ἁλιμυρήεντα μεθῆκεν,
ἂψ δ' ἔφερεν μέγα κῦμα κατὰ ῥόον, αἶψα δ' ἄρ' Ἰνὼ
δέξατο χερσὶ φίλῃσιν· ὁ δ' ἐκ ποταμοῖο λιασθεὶς
σχοίνῳ ὑπεκλίνθη, κύσε δὲ ζείδωρον ἄρουραν.
ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν·
" ὤ μοι ἐγὼ, τί πάθω; τί νύ μοι μήκιστα γένηται;
εἰ μέν κ' ἐν ποταμῷ δυσκηδέα νύκτα φυλάσσω,
μή μ' ἄμυδις στίβη τε κακὴ καὶ θῆλυς ἐέρση

ἐξ ὀλιγηπελίης δαμάσῃ κεκαφηότα θυμόν·
αὔρη δ' ἐκ ποταμοῦ ψυχρὴ πνέει ἠῶθι πρό.
εἰ δέ κεν ἐς κλιτὺν ἀναβὰς καὶ δάσκιον ὕλην
θάμνοις ἐν πυκινοῖσι καταδράθω, εἴ με μεθείῃ
ῥῖγος καὶ κάματος, γλυκερὸς δέ μοι ὕπνος ἐπέλθῃ,
δείδω μὴ θήρεσσιν ἕλωρ καὶ κύρμα γένωμαι."

ὣς ἄρα οἱ φρονέοντι δυάσσατο κέρδιον εἶναι·
βῆ ῥ' ἴμεν εἰς ὕλην· τὴν δὲ σχεδὸν ὕδατος εὗρεν
ἐν περιφαινομένῳ· δοιοὺς δ' ἄρ' ὑπήλυθε θάμνους,
ἐξ ὁμόθεν πεφυῶτας· ὁ μὲν φυλίης, ὁ δ' ἐλαίης.
τοὺς μὲν ἄρ' οὔτ' ἀνέμων διάη μένος ὐγρὸν ἀέντων,
οὔτε ποτ' ἠέλιος φαέθων ἀκτῖσιν ἔβαλλεν,
οὔτ' ὄμβρος περάασκε διαμπερές· ὣς ἄρα πυκνοὶ
ἀλλήλοισιν ἔφυν ἐπαμοιβαδίς· οὓς ὑπ' Ὀδυσσεὺς
δύσετ'· ἄφαρ δ' εὐνὴν ἐπαμήσατο χερσὶ φίλῃσιν
εὐρείαν· φύλλων γὰρ ἔην χύσις ἤλιθα πολλή,
ὅσσον τ' ἠὲ δύω ἠὲ τρεῖς ἄνδρας ἔρυσθαι
ὥρῃ χειμερίῃ, εἰ καὶ μάλα περ χαλεπαίνοι.
τὴν μὲν ἰδὼν γήθησε πολύτλας δῖος Ὀδυσσεύς,
ἔν δ' ἄρα μέσσῃ λέκτο, χύσιν δ' ἐπεχεύατο φύλλων.
ὡς δ' ὅτε τις δαλὸν σποδιῇ ἐνέκρυψε μελαίνῃ
ἀγροῦ ἐπ' ἐσχατιῆς, ᾧ μὴ πάρα γείτονες ἄλλοι,
σπέρμα πυρὸς σώζων, ἵνα μή ποθεν ἄλλοθεν αὖῃ,
ὣς Ὀδυσεὺς φύλλοισι καλύψατο· τῷ δ' ἄρ' Ἀθήνη
ὕπνον ἐπ' ὄμμασι χεῦ', ἵνα μιν παύσειε τάχιστα
δυσπονέος καμάτοιο, φίλα βλέφαρ' ἀμφικαλύψας.

ὣς ὁ μὲν ἔνθα καθεῦδε πολύτλας δῖος Ὀδυσσεὺς

ὕπνῳ καὶ καμάτῳ ἀρημένος· αὐτὰρ Ἀθήνη
βῆ ῥ' ἐς Φαιήκων ἀνδρῶν δῆμόν τε πόλιν τε,
οἳ πρὶν μὲν ποτ' ἔναιον ἐν εὐρυχόρῳ Ὑπερείῃ,
ἀγχοῦ Κυκλώπων, ἀνδρῶν ὑπερηνορεόντων,
οἵ σφεας σινέσκοντο, βίηφι δὲ φέρτεροι ἦσαν.
ἔνθεν ἀναστήσας ἄγε Ναυσίθοος θεοειδὴς,
εἶσεν δὲ Σχερίῃ, ἑκὰς ἀνδρῶν ἀλφηστάων,
ἀμφὶ δὲ τεῖχος ἔλασσε πόλει, καὶ ἐδείματο οἴκους,
καὶ νηοὺς ποίησε θεῶν, καὶ ἐδάσσατ' ἀρούρας.
ἀλλ' ὁ μὲν ἤδη κηρὶ δαμεὶς Ἄϊδόσδε βεβήκει,
Ἀλκίνοος δὲ τότ' ἦρχε, θεῶν ἄπο μήδεα εἰδώς.
τοῦ μὲν ἔβη πρὸς δῶμα θεὰ γλαυκῶπις Ἀθήνη,
νόστον Ὀδυσσῆϊ μεγαλήτορι μητιόωσα.
βῆ δ' ἴμεν ἐς θάλαμον πολυδαίδαλον, ᾧ ἔνι κούρη
κοιμᾶτ' ἀθανάτῃσι φυὴν καὶ εἶδος ὁμοίη,
Ναυσικάα θυγάτηρ μεγαλήτορος Ἀλκινόοιο,
πὰρ δὲ δύ' ἀμφίπολοι, χαρίτων ἄπο κάλλος ἔχουσαι,
σταθμοῖϊν ἑκάτερθε· θύραι δ' ἐπέκειντο φαειναί.
ἡ δ' ἀνέμου ὡς πνοιὴ ἐπέσσυτο δέμνια κούρης,
στῆ δ' ἄρ' ὑπὲρ κεφαλῆς, καί μιν πρὸς μῦθον ἔειπεν,
εἰδομένη κούρῃ ναυσικλειτοῖο Δύμαντος,
ἥ οἱ ὁμηλικίη μὲν ἔην, κεχάριστο δὲ θυμῷ.
τῇ μιν ἐεισαμένη προσέφη γλαυκῶπις Ἀθήνη·
" Ναυσικάα, τί νύ σ' ὧδε μεθήμονα γείνατο μήτηρ;
εἵματα μέν τοι κεῖται ἀκηδέα σιγαλόεντα,
σοὶ δὲ γάμος σχεδόν ἐστιν, ἵνα χρὴ καλὰ μὲν αὐτὴν
ἔννυσθαι, τὰ δὲ τοῖσι παρασχεῖν οἵ κέ σ' ἄγωνται·

ἐκ γάρ τοι τούτων φάτις ἀνθρώπους ἀναβαίνει
ἐσθλὴ, χαίρουσιν δὲ πατὴρ καὶ πότνια μήτηρ·
ἀλλ' ἴομεν πλυνέουσαι ἅμ' ἠοῖ φαινομένῃφιν·
καί τοι ἐγὼ συνέριθος ἅμ' ἕψομαι, ὄφρα τάχιστα
ἐντύνεαι, ἐπεὶ οὔ τοι ἔτι δὴν παρθένος ἔσσεαι·
ἤδη γάρ σε μνῶνται ἀριστῆες κατὰ δῆμον
πάντων Φαιήκων, ὅθι τοι γένος ἐστὶ καὶ αὐτῇ.
ἀλλ' ἄγ' ἐπότρυνον πατέρα κλυτὸν ἠῶθι πρὸ
ἡμιόνους καὶ ἅμαξαν ἐφοπλίσαι, ἥ κεν ἄγῃσιν
ζῶστρά τε καὶ πέπλους καὶ ῥήγεα σιγαλόεντα.
καὶ δὲ σοὶ ὧδ' αὐτῇ πολὺ κάλλιον ἠὲ πόδεσσιν
ἔρχεσθαι· πολλὸν γὰρ ἀπὸ πλυνοί εἰσι πόληος."

ἡ μὲν ἄρ' ὣς εἰποῦσ' ἀπέβη γλαυκῶπις Ἀθήνη
Οὐλυμπόνδ', ὅθι φασὶ θεῶν ἕδος ἀσφαλὲς αἰεὶ
ἔμμεναι· οὔτ' ἀνέμοισι τινάσσεται οὔτε ποτ' ὄμβρῳ
δεύεται, οὔτε χιὼν ἐπιπίλναται, ἀλλὰ μάλ' αἴθρη
πέπταται ἀνέφελος, λευκὴ δ' ἐπιδέδρομεν αἴγλη·
τῷ ἔνι τέρπονται μάκαρες θεοὶ ἤματα πάντα·
ἔνθ' ἀπέβη γλαυκῶπις, ἐπεὶ διεπέφραδε κούρῃ.

αὐτίκα δ' ἠὼς ἦλθεν ἐύθρονος, ἥ μιν ἔγειρεν
Ναυσικάαν εὔπεπλον· ἄφαρ δ' ἀπεθαύμασ' ὄνειρον,
βῆ δ' ἴμεναι κατὰ δώμαθ', ἵν' ἀγγείλειε τοκεῦσιν,
πατρὶ φίλῳ καὶ μητρί· κιχήσατο δ' ἔνδον ἐόντας.
ἡ μὲν ἐπ' ἐσχάρῃ ἧστο σὺν ἀμφιπόλοισι γυναιξὶν,
ἠλάκατα στρωφῶσ' ἁλιπόρφυρα· τῷ δὲ θύραζε
ἐρχομένῳ ξύμβλητο μετὰ κλειτοὺς βασιλῆας
ἐς βουλὴν, ἵνα μιν κάλεον Φαίηκες ἀγαυοί.

ἡ δὲ μάλ' ἄγχι στᾶσα φίλον πατέρα προσέειπεν·
" πάππα φίλ', οὐκ ἂν δή μοι ἐφοπλίσσειας ἀπήνην
ὑψηλὴν εὔκυκλον, ἵνα κλυτὰ εἵματ' ἄγωμαι
ἐς ποταμὸν πλυνέουσα, τά μοι ῥερυπωμένα κεῖται;
καὶ δὲ σοὶ αὐτῷ ἔοικε μετὰ πρώτοισιν ἐόντα
βουλὰς βουλεύειν καθαρὰ χροῒ εἵματ' ἔχοντα.
πέντε δέ τοι φίλοι υἷες ἐνὶ μεγάροις γεγάασιν,
οἱ δύ' ὀπυίοντες, τρεῖς δ' ἠΐθεοι θαλέθοντες·
οἱ δ' αἰεὶ ἐθέλουσι νεόπλυτα εἵματ' ἔχοντες
ἐς χορὸν ἔρχεσθαι· τὰ δ' ἐμῇ φρενὶ πάντα μέμηλεν."
ὣς ἔφατ'· αἴδετο γὰρ θαλερὸν γάμον ἐξονομῆναι
πατρὶ φίλῳ· ὁ δὲ πάντα νόει, καὶ ἀμείβετο μύθῳ·
" οὔτε τοι ἡμιόνων φθονέω, τέκος, οὔτε τευ ἄλλου.
ἔρχευ· ἀτάρ τοι δμῶες ἐφοπλίσσουσιν ἀπήνην
ὑψηλὴν εὔκυκλον, ὑπερτερίῃ ἀραρυῖαν."
ὣς εἰπὼν δμώεσσιν ἐκέκλετο, τοὶ δ' ἐπίθοντο.
οἱ μὲν ἄρ' ἐκτὸς ἄμαξαν ἐΰτροχον ἡμιονείην
ὅπλεον, ἡμιόνους θ' ὕπαγον ζεῦξάν θ' ὑπ' ἀπήνῃ·
κούρη δ' ἐκ θαλάμοιο φέρεν ἐσθῆτα φαεινήν.
καὶ τὴν μὲν κατέθηκεν ἐϋξέστῳ ἐπ' ἀπήνῃ,
μήτηρ δ' ἐν κίστῃ ἐτίθει μενοεικέ' ἐδωδὴν
παντοίην, ἐν δ' ὄψα τίθει, ἐν δ' οἶνον ἔχευεν
ἀσκῷ ἐν αἰγείῳ· κούρη δ' ἐπεβήσετ' ἀπήνης.
δῶκεν δὲ χρυσέῃ ἐν ληκύθῳ ὑγρὸν ἔλαιον,
εἴως χυτλώσαιτο σὺν ἀμφιπόλοισι γυναιξίν.
ἡ δ' ἔλαβεν μάστιγα καὶ ἡνία σιγαλόεντα,
μάστιξεν δ' ἐλάαν· καναχὴ δ' ἦν ἡμιόνοιϊν.

αἱ δ' ἅμοτον τανύοντο, φέρον δ' ἐσθῆτα καὶ αὐτὴν,
οὐκ οἴην· ἅμα τῇ γε καὶ ἀμφίπολοι κίον ἄλλαι.
αἱ δ' ὅτε δὴ ποταμοῖο ῥόον περικαλλέ' ἵκοντο,
ἔνθ' ἦτοι πλυνοὶ ἦσαν ἐπηετανοὶ, πολὺ δ' ὕδωρ
καλὸν ὑπεκπρορέει μάλα περ ῥυπόωντα καθῆραι,
ἔνθ' αἵ γ' ἡμιόνους μὲν ὑπεκπροέλυσαν ἀπήνης,—
καὶ τὰς μὲν σεῦαν ποταμὸν πάρα δινήεντα
τρώγειν ἄγρωστιν μελιηδέα·—ταὶ δ'. ἀπ' ἀπήνης
εἵματα χερσὶν ἕλοντο καὶ ἐσφόρεον μέλαν ὕδωρ,
στεῖβον δ' ἐν βόθροισι θοῶς ἔριδα προφέρουσαι.
αὐτὰρ ἐπεὶ πλῦνάν τε κάθηράν τε ῥύπῳ πάντα,
ἐξείης πέτασαν παρὰ θῖν' ἁλὸς, ἦχι μάλιστα
λάϊγγας ποτὶ χέρσον ἀποπλύνεσκε θάλασσα.
αἱ δὲ λοεσσάμεναι καὶ χρισάμεναι λίπ' ἐλαίῳ
δεῖπνον ἔπειθ' εἵλοντο παρ' ὄχθῃσιν ποταμοῖο,
εἵματα δ' ἠελίοιο μένον τερσήμεναι αὐγῇ.
αὐτὰρ ἐπεὶ σίτου τάρφθεν δμωαί τε καὶ αὐτὴ,
σφαίρῃ ταί γ' ἄρ' ἔπαιζον, ἀπὸ κρήδεμνα βαλοῦσαι·
τῇσι δὲ Ναυσικάα λευκώλενος ἤρχετο μολπῆς.
οἵη δ' Ἄρτεμις εἶσι κατ' οὔρεος ἰοχέαιρα,
ἢ κατὰ Τηΰγετον περιμήκετον ἢ Ἐρύμανθον,
τερπομένη κάπροισι καὶ ὠκείῃς ἐλάφοισιν·
τῇ δέ θ' ἅμα νύμφαι, κοῦραι Διὸς αἰγιόχοιο,
ἀγρονόμοι παίζουσι· γέγηθε δέ τε φρένα Λητώ·
πασάων δ' ὑπὲρ ἥ γε κάρη ἔχει ἠδὲ μέτωπα,
ῥεῖά τ' ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι·
ὣς ἥ γ' ἀμφιπόλοισι μετέπρεπε παρθένος ἁδμής.

ἀλλ' ὅτε δὴ ἄρ' ἔμελλε πάλιν οἰκόνδε νέεσθαι
ζεύξασ' ἡμιόνους πτύξασά τε εἵματα καλὰ,
ἔνθ' αὖτ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη,
ὡς Ὀδυσεὺς ἔγροιτο, ἴδοι τ' εὐώπιδα κούρην,
ἥ οἱ Φαιήκων ἀνδρῶν πόλιν ἡγήσαιτο.
σφαῖραν ἔπειτ' ἔρριψε μετ' ἀμφίπολον βασίλεια·
ἀμφιπόλου μὲν ἄμαρτε, βαθείῃ δ' ἔμβαλε δίνῃ,
αἱ δ' ἐπὶ μακρὸν ἄϋσαν· ὁ δ' ἔγρετο δῖος Ὀδυσσεύς,
ἑζόμενος δ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν·
"ὤ μοι ἐγὼ, τέων αὖτε βροτῶν ἐς γαῖαν ἱκάνω;
ἦ ῥ' οἵ γ' ὑβρισταί τε καὶ ἄγριοι οὐδὲ δίκαιοι,
ἦε φιλόξεινοι, καί σφιν νόος ἐστὶ θεουδής;
ὥς τέ με κουράων ἀμφήλυθε θῆλυς ἀϋτὴ,
νυμφάων, αἳ ἔχουσ' ὀρέων αἰπεινὰ κάρηνα
καὶ πηγὰς ποταμῶν καὶ πίσεα ποιήεντα.
ἦ νύ που ἀνθρώπων εἰμὶ σχεδὸν αὐδηέντων;
ἀλλ' ἄγ' ἐγὼν αὐτὸς πειρήσομαι ἠδὲ ἴδωμαι."
ὡς εἰπὼν θάμνων ὑπεδύσετο δῖος Ὀδυσσεὺς,
ἐκ πυκινῆς δ' ὕλης πτόρθον κλάσε χειρὶ παχείῃ
φύλλων, ὡς ῥύσαιτο περὶ χροῒ μήδεα φωτός.
βῆ δ' ἴμεν ὥς τε λέων ὀρεσίτροφος, ἀλκὶ πεποιθὼς,
ὅς τ' εἶσ' ὑόμενος καὶ ἀήμενος, ἐν δέ οἱ ὄσσε
δαίεται· αὐτὰρ ὁ βουσὶ μετέρχεται ἢ ὀίεσσιν
ἠὲ μετ' ἀγροτέρας ἐλάφους· κέλεται δέ έ γαστὴρ
μήλων πειρήσοντα καὶ ἐς πυκινὸν δόμον ἐλθεῖν.
ὡς Ὀδυσεὺς κούρῃσιν ἐϋπλοκάμοισιν ἔμελλεν
μίξεσθαι γυμνός περ ἐὼν· χρειὼ γὰρ ἵκανεν.

σμερδαλέος δ' αὐτῆσι φάνη κεκακωμένος ἅλμῃ,
τρέσσαν δ' ἅλλυδις ἄλλη ἐπ' ἠϊόνας προὐχούσας.
οἴη δ' Ἀλκινόου θυγάτηρ μένε· τῇ γὰρ Ἀθήνη
θάρσος ἐνὶ φρεσὶ θῆκε καὶ ἐκ δέος εἵλετο γυίων.
στῆ δ' ἄντα σχομένη· ὁ δὲ μερμήριξεν Ὀδυσσεὺς
ἢ γούνων λίσσοιτο λαβὼν εὐώπιδα κούρην,
ἢ αὖτως ἐπέεσσιν ἀποσταδὰ μειλιχίοισιν
λίσσοιτ', εἰ δείξειε πόλιν καὶ εἵματα δοίη.
ὡς ἄρα οἱ φρονέοντι δοάσσατο κέρδιον εἶναί,
λίσσεσθαι ἐπέεσσιν ἀποσταδὰ μειλιχίοισιν,
μή οἱ γοῦνα λαβόντι χολώσαιτο φρένα κούρη.
αὐτίκα μειλίχιον καὶ κερδαλέον φάτο μῦθον·
" γουνοῦμαί σε, ἄνασσα· θεός νύ τις ἢ βροτός ἐσσι;
εἰ μέν τις θεός ἐσσι, τοὶ οὐρανὸν εὐρὺν ἔχουσιν,
Ἀρτέμιδί σε ἔγωγε, Διὸς κούρῃ μεγάλοιο,
εἶδός τε μέγεθός τε φυήν τ' ἄγχιστα ἐΐσκω·
εἰ δέ τίς ἐσσι βροτῶν, τοὶ ἐπὶ χθονὶ ναιετάουσιν,
τρισμάκαρες μὲν σοί γε πατὴρ καὶ πότνια μήτηρ,
τρισμάκαρες δὲ κασίγνητοι· μάλα πού σφισι θυμὸς
αἰὲν ἐϋφροσύνῃσιν ἰαίνεται εἵνεκα σεῖο,
λευσσόντων τοιόνδε θάλος χορὸν εἰσοιχνεῦσαν.
κεῖνος δ' αὖ περὶ κῆρι μακάρτατος ἔξοχον ἄλλων,
ὅς κέ σ' ἐέδνοισι βρίσας οἰκόνδ' ἀγάγηται.
οὐ γάρ πω τοῖον εἶδον βροτὸν ὀφθαλμοῖσιν,
οὔτ' ἄνδρ' οὔτε γυναῖκα· σέβας μ' ἔχει εἰσορόωντα.
Δήλῳ δή ποτε τοῖον Ἀπόλλωνος παρὰ βωμῷ
φοίνικος νέον ἔρνος ἀνερχόμενον ἐνόησα·

ἦλθον γὰρ καὶ κεῖσε, πολὺς δέ μοι ἕσπετο λαός,
τὴν ὁδὸν ᾗ δὴ ἔμελλεν ἐμοὶ κακὰ κήδε' ἔσεσθαι.
ὣς δ' αὔτως καὶ κεῖνο ἰδὼν ἐτεθήπεα θυμῷ
δήν, ἐπεὶ οὔ πω τοῖον ἀνήλυθεν ἐκ δόρυ γαίης,
ὡς σὲ, γύναι, ἄγαμαί τε τέθηπά τε, δείδιά τ' αἰνῶς
γούνων ἅψασθαι· χαλεπὸν δέ με πένθος ἱκάνει.
χθιζὸς ἐεικοστῷ φύγον ἤματι οἶνοπα πόντον·
τόφρα δέ μ' αἰεὶ κῦμα φόρει κραιπναί τε θύελλαι
νήσου ἀπ' Ὠγυγίης· νῦν δ' ἐνθάδε κάββαλε δαίμων,
ὄφρ' ἔτι που καὶ τῇδε πάθω κακόν· οὐ γὰρ ὀΐω
παύσεσθ', ἀλλ' ἔτι πολλὰ θεοὶ τελέουσι πάροιθεν.
ἀλλὰ, ἄνασσ', ἐλέαιρε· σὲ γὰρ κακὰ πολλὰ μογήσας
ἐς πρώτην ἱκόμην, τῶν δ' ἄλλων οὔ τινα οἶδα
ἀνθρώπων, οἳ τήνδε πόλιν καὶ γαῖαν ἔχουσιν.
ἄστυ δέ μοι δεῖξον, δὸς δὲ ῥάκος ἀμφιβαλέσθαι,
εἴ τί που εἶλυμα σπείρων ἔχες ἐνθάδ' ἰοῦσα.
σοὶ δὲ θεοὶ τόσα δοῖεν ὅσα φρεσὶ σῇσι μενοινᾷς,
ἄνδρα τε καὶ οἶκον, καὶ ὁμοφροσύνην ὑπάσειαν
ἐσθλήν· οὐ μὲν γὰρ τοῦ γε κρεῖσσον καὶ ἄρειον,
ἢ ὅθ' ὁμοφρονέοντε νοήμασιν οἶκον ἔχητον
ἀνὴρ ἠδὲ γυνή· πόλλ' ἄλγεα δυσμενέεσσιν,
χάρματα δ' εὐμενέτῃσι· μάλιστα δέ τ' ἔκλυον αὐτοί."
τὸν δ' αὖ Ναυσικάα λευκώλενος ἀντίον ηὔδα·
"ξεῖν', ἐπεὶ οὔτε κακῷ οὔτ' ἄφρονι φωτὶ ἔοικας,—
Ζεὺς δ' αὐτὸς νέμει ὄλβον Ὀλύμπιος ἀνθρώποισιν,
ἐσθλοῖς ἠδὲ κακοῖσιν, ὅπως ἐθέλῃσιν, ἑκάστῳ·
καί που σοὶ τά γ' ἔδωκε, σὲ δὲ χρὴ τετλάμεν ἔμπης—

νῦν δ', ἐπεὶ ἡμετέρην τε πόλιν καὶ γαῖαν ἱκάνεις,
οὔτ' οὖν ἐσθῆτος δευήσεαι οὔτε τευ ἄλλου,
ὧν ἐπέοιχ' ἱκέτην ταλαπείριον ἀντιάσαντα.
ἄστυ δέ τοι δείξω, ἐρέω δέ τοι οὔνομα λαῶν.
Φαίηκες μὲν τήνδε πόλιν καὶ γαῖαν ἔχουσιν,
εἰμὶ δ' ἐγὼ θυγάτηρ μεγαλήτορος Ἀλκινόοιο,
τοῦ δ' ἐκ Φαιήκων ἔχεται κάρτος τε βίη τε."

ἦ ῥα, καὶ ἀμφιπόλοισιν ἐϋπλοκάμοισι κέλευσεν·
" στῆτέ μοι, ἀμφίπολοι· πόσε φεύγετε φῶτα ἰδοῦσαι;
ἦ μή πού τινα δυσμενέων φάσθ' ἔμμεναι ἀνδρῶν;
οὐκ ἔσθ' οὗτος ἀνὴρ διερὸς βροτὸς, οὐδὲ γένηται,
ὅς κεν Φαιήκων ἀνδρῶν ἐς γαῖαν ἵκηται
δηϊοτῆτα φέρων· μάλα γὰρ φίλοι ἀθανάτοισιν.
οἰκέομεν δ' ἀπάνευθε πολυκλύστῳ ἐνὶ πόντῳ,
ἔσχατοι, οὐδέ τις ἄμμι βροτῶν ἐπιμίσγεται ἄλλος.
ἀλλ' ὅδε τις δύστηνος ἀλώμενος ἐνθάδ' ἱκάνει,
τὸν νῦν χρὴ κομέειν· πρὸς γὰρ Διός εἰσιν ἅπαντες
ξεῖνοί τε πτωχοί τε, δόσις δ' ὀλίγη τε φίλη τε.
ἀλλὰ δότ', ἀμφίπολοι, ξείνῳ βρῶσίν τε πόσιν τε,
λούσατέ τ' ἐν ποταμῷ, ὅθ' ἐπὶ σκέπας ἔστ' ἀνέμοιο."

ὣς ἔφαθ', αἱ δ' ἔσταν τε καὶ ἀλλήλῃσι κέλευσαν,
καὶδ δ' ἄρ' Ὀδυσσῆ' εἶσαν ἐπὶ σκέπας, ὡς ἐκέλευσεν
Ναυσικάα θυγάτηρ μεγαλήτορος Ἀλκινόοιο·
παρ δ' ἄρα οἱ φᾶρός τε χιτῶνά τε εἵματ' ἔθηκαν,
δῶκαν δὲ χρυσέῃ ἐν ληκύθῳ ὑγρὸν ἔλαιον,
ἤνωγον δ' ἄρα μιν λοῦσθαι ποταμοῖο ῥοῇσιν.
δή ῥα τότ' ἀμφιπόλοισι μετηύδα δῖος Ὀδυσσεύς·

" ἀμφίπολοι, στῆθ' οὕτω ἀπόπροθεν, ὄφρ' ἐγὼ αὐτὸς
ἅλμην ὥμοιῖν ἀπολούσομαι, ἀμφὶ δ' ἐλαίῳ
χρίσομαι· ἦ γὰρ δηρὸν ἀπὸ χροός ἐστιν ἀλοιφή.
ἄντην δ' οὐκ ἂν ἔγωγε λοέσσομαι· αἰδέομαι γὰρ
γυμνοῦσθαι κούρῃσιν ἐϋπλοκάμοισι μετελθών."

ὣς ἔφαθ', αἱ δ' ἀπάνευθεν ἴσαν, εἶπον δ' ἄρα κουρῃ.
αὐτὰρ ὁ ἐκ ποταμοῦ χρόα νίζετο δῖος Ὀδυσσεὺς
ἅλμην, ἣ οἱ νῶτα καὶ εὐρέας ἄμπεχεν ὤμους·
ἐκ κεφαλῆς δ' ἔσμηχεν ἁλὸς χνόον ἀτρυγέτοιο.
αὐτὰρ ἐπεὶ δὴ πάντα λοέσσατο καὶ λίπ' ἅλειψεν,
ἀμφὶ δὲ εἵματα ἕσσαθ' ἃ οἱ πόρε παρθένος ἀδμής,
τὸν μὲν Ἀθηναίη θῆκεν, Διὸς ἐκγεγανῖα,
μείζονά τ' εἰσιδέειν καὶ πάσσονα, κὰδ δὲ κάρητος
οὖλας ἧκε κόμας, ὑακινθίνῳ ἄνθει ὁμοίας.
ὡς δ' ὅτε τις χρυσὸν περιχεύεται ἀργύρῳ ἀνὴρ
ἴδρις, ὃν Ἥφαιστος δέδαεν καὶ Παλλὰς Ἀθήνη
τέχνην παντοίην, χαρίεντα δὲ ἔργα τελείει,
ὡς ἄρα τῷ κατέχευε χάριν κεφαλῇ τε καὶ ὤμοις.
ἕζετ' ἔπειτ' ἀπάνευθε κιὼν ἐπὶ θῖνα θαλάσσης,
καλλεῖ καὶ χάρισι στίλβων· θηεῖτο δὲ κούρη.
δή ῥα τότ' ἀμφιπόλοισιν ἐϋπλοκάμοισι μετηύδα·
" κλῦτέ μευ, ἀμφίπολοι λευκώλενοι, ὄφρα τι εἴπω.
οὐ πάντων ἀέκητι θεῶν, οἳ Ὄλυμπον ἔχουσιν,
Φαιήκεσσ' ὅδ' ἀνὴρ ἐπιμίσγεται ἀντιθέοισιν·
πρόσθεν μὲν γὰρ δή μοι ἀεικέλιος δέατ' εἶναι,
νῦν δὲ θεοῖσιν ἔοικε, τοὶ οὐρανὸν εὐρὺν ἔχουσιν.
αἲ γὰρ ἐμοὶ τοιόσδε πόσις κεκλημένος εἴη

ἐνθάδε ναιετάων, καί οἱ ἄδοι αὐτόθι μίμνειν.
ἀλλὰ δότ', ἀμφίπολοι, ξείνῳ βρῶσίν τε πόσιν τε."

Ὡς ἔφαθ', αἱ δ' ἄρα τῆς μάλα μὲν κλύον ἠδ' ἐπίθοντο,
πὰρ δ' ἄρ' Ὀδυσσῆϊ ἔθεσαν βρῶσίν τε πόσιν τε.
ἤτοι ὁ πῖνε καὶ ἦσθε πολύτλας δῖος Ὀδυσσεὺς
ἁρπαλέως· δηρὸν γὰρ ἐδήτύος ἦεν ἄπαστος·
αὐτὰρ Ναυσικάα λευκώλενος ἄλλ' ἐνόησεν·
εἵματ' ἄρα πτύξασα τίθει καλῆς ἐπ' ἀπήνης,
ζεῦξεν δ' ἡμιόνους κρατερώνυχας, ἂν δ' ἔβη αὐτὴ,
ὤτρυνεν δ' Ὀδυσῆα, ἔπος τ' ἔφατ', ἔκ τ' ὀνόμαζεν·
" ὄρσεο δὴ νῦν, ξεῖνε, πόλινδ' ἴμεν, ὄφρα σε πέμψω
πατρὸς ἐμοῦ πρὸς δῶμα δαΐφρονος, ἔνθα σέ φημι
πάντων Φαιήκων εἰδησέμεν ὅσσοι ἄριστοι.
ἀλλὰ μάλ' ὧδ' ἔρδειν—δυκέεις δέ μοι οὐκ ἀπινύσσειν—
ὄφρ' ἂν μέν κ' ἀγροὺς ἴομεν καὶ ἔργ' ἀνθρώπων,
τόφρα σὺν ἀμφιπόλοισι μεθ' ἡμιόνους καὶ ἄμαξαν
καρπαλίμως ἔρχεσθαι· ἐγὼ δ' ὁδὸν ἡγεμονεύσω.
αὐτὰρ ἐπὴν πόλιος ἐπιβείομεν—ἣν πέρι πύργος
ὑψηλὸς, καλὸς δὲ λιμὴν ἑκάτερθε πόληος,
λεπτὴ δ' εἰσίθμη· νῆες δ' ὁδὸν ἀμφιελισσαι
εἰρύαται· πᾶσιν γὰρ ἐπίστιόν ἐστιν ἑκάστῳ·
ἔνθα δέ τέ σφ' ἀγορὴ, καλὸν Ποσειδήϊον ἀμφὶς,
ῥυτοῖσιν λάεσσι κατωρυχέεσσ' ἁραρυία,
ἔνθα δὲ νηῶν ὅπλα μελαινάων ἀλέγουσιν,
πείσματα καὶ σπείρα, καὶ ἀποξύουσιν ἐρετμά·
οὐ γὰρ Φαιήκεσσι μέλει βιὸς οὐδὲ φαρέτρη,
ἀλλ' ἱστοὶ καὶ ἐρετμὰ νεῶν καὶ νῆες ἐΐσαι,

ἦσιν ἀγαλλόμενοι πολιὴν περόωσι θάλασσαν·—
τῶν ἀλεείνω φῆμιν ἀδευκέα, μή τις ὀπίσσω
μωμεύῃ· μάλα δ' εἰσὶν ὑπερφίαλοι κατὰ δῆμον·
καί νύ τις ὧδ' εἴπῃσι κακώτερος ἀντιβολήσας·
'τίς δ' ὅδε Ναυσικάᾳ ἕπεται καλός τε μέγας τε
ξεῖνος; ποῦ δέ μιν εὗρε; πόσις νύ οἱ ἔσσεται αὐτῇ·
ἤ τινά που πλαγχθέντα κομίσσατο ἧς ἀπὸ νηὸς
ἀνδρῶν τηλεδαπῶν, ἐπεὶ οὔ τινες ἐγγύθεν εἰσίν·
ἤ τίς οἱ εὐξαμένη πολυάρητος θεὸς ἦλθεν
οὐρανόθεν καταβὰς, ἔξει δέ μιν ἤματα πάντα·
βέλτερον, εἰ καὐτή περ ἐποιχομένη πόσιν εὗρεν
ἄλλοθεν· ἦ γὰρ τούσδε γ' ἀτιμάζει κατὰ δῆμον
Φαίηκας, τοί μιν μνῶνται πολέες τε καὶ ἐσθλοί.'
ὣς ἐρέουσιν, ἐμοὶ δέ κ' ὀνείδεα ταῦτα γένοιτο·
καὶ δ' ἄλλῃ νεμεσῶ, ἥ τις τοιαῦτά γε ῥέζοι,
ἥ τ' ἀέκητι φίλων πατρὸς καὶ μητρὸς ἐόντων
ἀνδράσι μίσγηται πρίν γ' ἀμφάδιον γάμον ἐλθεῖν.—
ξεῖνε, σὺ δ' ὧδ' ἐμέθεν ξυνίει ἔπος, ὄφρα τάχιστα
πομπῆς καὶ νόστοιο τύχῃς παρὰ πατρὸς ἐμοῖο.
δήεις ἀγλαὸν ἄλσος Ἀθήνης ἄγχι κελεύθου,
αἰγείρων· ἐν δὲ κρήνη νάει, ἀμφὶ δὲ λειμών·
ἔνθα δὲ πατρὸς ἐμοῦ τέμενος τεθαλυῖά τ' ἀλωή,
τόσσον ἀπὸ πτόλιος ὅσσον τε γέγωνε βοήσας·
ἔνθα καθεζόμενος μεῖναι χρόνον, εἰς ὅ κεν ἡμεῖς
ἄστυδε ἔλθωμεν καὶ ἱκώμεθα δώματα πατρός.
αὐτὰρ ἐπὴν ἡμέας ἕλπῃ ποτὶ δώματ' ἀφίχθαι,
καὶ τότε Φαιήκων ἴμεν ἐς πόλιν, ἠδ' ἐρέεσθαι

δώματα πατρὸς ἐμοῦ μεγαλήτορος Ἀλκινόοιο.
ῥεῖα δ' ἀρίγνωτ' ἐστί· καὶ ἂν πάϊς ἡγήσαιτο
νήπιος· οὐ μὲν γάρ τι ἐοικότα τοῖσι τέτυκται
δώματα Φαιήκων, οἷος δόμος Ἀλκινόοιο
ἥρωος· ἀλλ' ὁπότ' ἄν σε δόμοι κεκύθωσι καὶ αὐλὴ,
ὦκα μάλα μεγάροιο διελθέμεν, ὄφρ' ἂν ἵκηαι
μητέρ' ἐμήν· ἡ δ' ἧσται ἐπ' ἐσχάρῃ ἐν πυρὸς αὐγῇ,
ἠλάκατα στρωφῶσ' ἁλιπόρφυρα, θαῦμα ἰδέσθαι,
κίονι κεκλιμένη· δμωαὶ δέ οἱ εἵαται ὄπισθεν.
ἔνθα δὲ πατρὸς ἐμοῖο θρόνος ποτικέκλιται αὐτῇ,
τῷ ὅ γε οἰνοποτάζει ἐφήμενος ἀθάνατος·ὥς.
τὸν παραμειψάμενος μητρὸς περὶ γοῦνασι χεῖρας
βάλλειν ἠμετέρης, ἵνα νόστιμον ἦμαρ ἴδηαι
χαίρων καρπαλίμως, εἰ καὶ μάλα τηλόθεν ἐσσί.
εἴ κέν τοι κείνη γε φίλα φρονέῃσ' ἐνὶ θυμῷ,
ἐλπωρή τοι ἔπειτα φίλους τ' ἰδέειν καὶ ἱκέσθαι
οἶκον ἐϋκτίμενον καὶ σὴν ἐς πατρίδα γαῖαν."

Ὣς ἄρα φωνήσασ' ἵμασεν μάστιγι φαεινῇ
ἡμιόνους· αἱ δ' ὦκα λίπον ποταμοῖο ῥέεθρα.
αἱ δ' εὖ μὲν τρώχων, εὖ δὲ πλίσσοντο πόδεσσιν·
ἡ δὲ μάλ' ἠνιόχενεν, ὅπως ἅμ' ἑποίατο πεζοὶ
ἀμφίπολοί τ' Ὀδυσεύς τε· νόῳ δ' ἐπέβαλλεν ἱμάσθλην.
δύσετό τ' ἠέλιος, καὶ τοὶ κλυτὸν ἄλσος ἵκοντο
ἱρὸν Ἀθηναίης, ἵν' ἄρ' ἕζετο δῖος Ὀδυσσεύς.
αὐτίκ' ἔπειτ' ἠρᾶτο Διὸς κούρῃ μεγάλοιο·
" κλῦθί μευ, αἰγιόχοιο Διὸς τέκος, ἀτρυτώνη.
νῦν δή πέρ μευ ἄκουσον, ἐπεὶ πάρος οὔ ποτ' ἄκουσας

ῥαιομένου, ὅτε μ' ἔρραιε κλυτὸς ἐννοσίγαιος.
δός μ' ἐς Φαίηκας φίλον ἐλθεῖν ἠδ' ἐλεεινόν."
ὣς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Παλλὰς Ἀθήνη.

[v. 269—vi. 328.]

II.

Odysseus tells Alcinous that he is no god, but a mortal with hunger and thirst, which are stronger than sorrow.

"Ἀλκίνο', ἄλλο τί τοι μελέτω φρεσίν· οὐ γὰρ ἔγωγε
ἀθανάτοισιν ἔοικα, τοὶ οὐρανὸν εὐρὺν ἔχουσιν,
οὐ δέμας οὐδὲ φυὴν, ἀλλὰ θνητοῖσι βροτοῖσιν.
οὕς τινας ὑμεῖς ἴστε μάλιστ' ὀχέοντας ὀΐζὺν
ἀνθρώπων, τοῖσίν κεν ἐν ἄλγεσιν ἰσωσαίμην. 5
καὶ δ' ἔτι κεν καὶ μᾶλλον ἐγὼ κακὰ μυθησαίμην,
ὅσσα γε δὴ ξύμπαντα θεῶν ἰότητι μόγησα.
ἀλλ' ἐμὲ μὲν δορπῆσαι ἐάσατε κηδόμενόν περ·
οὐ γάρ τι στυγερῇ ἐπὶ γαστέρι κύντερον ἄλλο
ἔπλετο, ἥ τ' ἐκέλευσε ἕο μνήσασθαι ἀνάγκῃ 10
καὶ μάλα τειρόμενον καὶ ἐνὶ φρεσὶ πένθος ἔχοντα,
ὣς καὶ ἐγὼ πένθος μὲν ἔχω φρεσὶν, ἡ δέ μάλ' αἰεὶ
ἐσθέμεναι κέλεται καὶ πινέμεν, ἐκ δέ με πάντων
ληθάνει ὅσσ' ἔπαθον, καὶ ἐνιπλήσασθαι ἀνώγει.
ὑμεῖς δ' ὀτρύνεσθαι ἅμ' ἠοῖ φαινομένῃφιν, 15
ὥς κ' ἐμὲ τὸν δύστηνον ἐμῆς ἐπιβήσετε πάτρης,
καί περ πολλὰ παθόντα· ἰδόντα με καὶ λίποι αἰὼν
κτῆσιν ἐμὴν, δμῶάς τε καὶ ὑψερεφὲς μέγα δῶμα."

[vii. 208–225.]

III.

The bound Argus knows his master again and dies.

ἂν δὲ κύων κεφαλήν τε καὶ οὔατα κείμενος ἔσχεν,
Ἄργος, Ὀδυσσῆος ταλασίφρονος, ὃν ῥά ποτ' αὐτὸς
θρέψε μέν, οὐδ' ἀπόνητο, πάρος δ' εἰς Ἴλιον ἱρὴν
ᾧχετο· τὸν δὲ πάροιθεν ἀγίνεσκον νέοι ἄνδρες
αἶγας ἐπ' ἀγροτέρας ἠδὲ πρόκας ἠδὲ λαγωούς·
δὴ τότε κεῖτ' ἀπόθεστος ἀποιχομένοιο ἄνακτος,
ἐν πολλῇ κόπρῳ, ἥ οἱ προπάροιθε θυράων
ἡμιόνων τε βοῶν τε ἅλις κέχυτ', ὄφρ' ἂν ἄγοιεν
δμῶες Ὀδυσσῆος τέμενος μέγα κοπρήσοντες.
ἔνθα κύων κεῖτ' Ἄργος ἐνίπλειος κυνοραιστέων.
δὴ τότε γ', ὡς ἐνόησεν Ὀδυσσέα ἐγγὺς ἐόντα,
οὐρῇ μέν ῥ' ὅ γ' ἔσηνε καὶ οὔατα κάββαλεν ἄμφω,
ἆσσον δ' οὐκέτ' ἔπειτα δυνήσατο οἷο ἄνακτος
ἐλθέμεν· αὐτὰρ ὁ νόσφιν, ἰδὼν ἀπομόρξατο δάκρυ,
ῥεῖα λαθὼν Εὔμαιον, ἄφαρ δ' ἐρεείνετο μύθῳ·
"Εὔμαι', ἦ μάλα θαῦμα κύων ὅδε κεῖτ' ἐνὶ κόπρῳ.
καλὸς μὲν δέμας ἐστὶν, ἀτὰρ τόδε γ' οὐ σάφα οἶδα,
εἰ δὴ καὶ ταχὺς ἔσκε θέειν ἐπὶ εἴδεϊ τῷδε,
ἦ αὔτως οἷοί τε τραπεζῆες κύνες ἀνδρῶν
γίγνοντ', ἀγλαΐης δ' ἕνεκεν κομέουσιν ἄνακτες."
τὸν δ' ἀπαμειβόμενος προσέφης, Εὔμαιε συβῶτα·
"καὶ λίην, ἀνδρός γε κύων ὅδε τῆλε θανόντος.
εἰ τοιόσδ' εἴη ἠμὲν δέμας ἠδὲ καὶ ἔργα

οἷόν μιν Τροίηνδε κιὼν κατέλειπεν Ὀδυσσεὺς,
αἶψά κε θηήσαιο ἰδὼν ταχυτῆτα καὶ ἀλκήν.
οὐ μὲν γάρ τι φύγεσκε βαθείης βένθεσιν ὕλης
κνώδαλον, ὅττι δίοιτο· καὶ ἴχνεσι γὰρ περιῄδη·
νῦν δ' ἔχεται κακότητι, ἄναξ δέ οἱ ἄλλοθι πάτρης
ὤλετο, τὸν δὲ γυναῖκες ἀκηδέες οὐ κομέουσιν.
δμῶες δ', εὖτ' ἂν μηκέτ' ἐπικρατέωσιν ἄνακτες,
οὐκέτ' ἔπειτ' ἐθέλουσιν ἐναίσιμα ἐργάζεσθαι·
ἥμισυ γάρ τ' ἀρετῆς ἀποαίνυται εὐρύοπα Ζεὺς
ἀνέρος, εὖτ' ἂν μιν κατὰ δούλιον ἦμαρ ἕλῃσιν."
ὡς εἰπὼν εἰσῆλθε δόμους εὖ ναιετάοντας,
βῆ δ' ἰθὺς μεγάροιο μετὰ μνηστῆρας ἀγαυούς.
Ἄργον δ' αὖ κατὰ μοῖρ' ἔλαβεν μέλανος θανάτοιο
αὐτίκ' ἰδόντ' Ὀδυσῆα ἐεικοστῷ ἐνιαυτῷ.

[xvii. 291–327.]

IV.

The vision of Theoclymenus.

ὡς φάτο Τηλέμαχος· μνηστῆρσι δὲ Παλλὰς Ἀθήνη
ἄσβεστον γέλω ὦρσε, παρέπλαγξεν δὲ νόημα.
οἱ δ' ἤδη γναθμοῖσι γελοίων ἀλλοτρίοισιν,
αἱμοφόρυκτα δὲ δὴ κρέα ἤσθιον· ὄσσε δ' ἄρα σφέων
δακρυόφιν πίμπλαντο, γόον δ' ὠΐετο θυμός.
τοῖσι δὲ καὶ μετέειπε Θεοκλύμενος θεοειδής·
" ἆ δειλοί, τί κακὸν τόδε πάσχετε; νυκτὶ μὲν ὑμέων
εἰλύαται κεφαλαί τε πρόσωπά τε νέρθε τε γοῦνα,

οἰμωγὴ δὲ δέδηε, δεδάκρυνται δὲ παρειαὶ,
αἵματι δ' ἐρράδαται τοῖχοι καλαί τε μεσόδμαι.
εἰδώλων δὲ πλέον πρόθυρον, πλείη δὲ καὶ αὐλὴ,
ἱεμένων Ἔρεβόσδε ὑπὸ ζόφον· ἠέλιος δὲ
οὐρανοῦ ἐξαπόλωλε, κακὴ δ' ἐπιδέδρομεν ἀχλύς."

Ὡς ἔφαθ', οἱ δ' ἄρα πάντες ἐπ' αὐτῷ ἠδὺ γέλασσαν·
τοῖσιν δ' Εὐρύμαχος Πολύβου παῖς ἦρχ' ἀγορεύειν·
" ἀφραίνει ξεῖνος νέον ἄλλοθεν εἰληλουθώς.
ἀλλά μιν αἶψα, νέοι, δόμου ἐκπέμψασθε θύραζε
εἰς ἀγορὴν ἔρχεσθαι, ἐπεὶ τάδε νυκτὶ ἔοικεν."

τὸν δ' αὖτε προσέειπε Θεοκλύμενος θεοειδής·
" Εὐρύμαχ', οὔ τί σ' ἄνωγα ἐμοὶ πομπῆας ὀπάζειν·
εἰσί μοι ὀφθαλμοί τε καὶ οὔατα καὶ πόδες ἄμφω
καὶ νόος ἐν στήθεσσι τετυγμένος οὐδὲν ἀεικής.
τοῖς ἔξειμι θύραζε, ἐπεὶ νοέω κακὸν ὔμμιν
ἐρχόμενον, τό κεν οὔ τις ὑπεκφύγοι οὐδ' ἀλέαιτο
μνηστήρων, οἳ δῶμα κατ' ἀντιθέου Ὀδυσῆος
ἀνέρας ὑβρίζοντες ἀτάσθαλα μηχανάασθε."

Ὡς εἰπὼν ἐξῆλθε δόμων· εὖ ναιεταόντων.

[xx. 345–371.]

V.

The slaying of the suitors.

Ὣς ἄρ' ἔφαν μνηστῆρες· ἀτὰρ πολύμητις Ὀδυσσεὺς,
αὐτίκ' ἐπεὶ μέγα τόξον ἐβάστασε, καὶ ἴδε πάντῃ,

ὡς ὅτ' ἀνὴρ φόρμιγγος ἐπιστάμενος καὶ ἀοιδῆς
ῥηϊδίως ἐτάνυσσε νέῳ περὶ κόλλοπι χορδὴν,
ἄψας ἀμφοτέρωθεν ἐϋστρεφὲς ἔντερον οἰὸς,
ὡς ἄρ' ἄτερ σπουδῆς τάνυσεν μέγα τόξον Ὀδυσσεύς.
δεξιτερῇ δ' ἄρα χειρὶ λαβὼν πειρήσατο νευρῆς·
ἡ δ' ὑπὸ καλὸν ἄεισε, χελιδόνι εἰκέλη αὐδήν.
μνηστῆρσιν δ' ἄρ' ἄχος γένετο μέγα, πᾶσι δ' ἄρα χρὼς
ἐτράπετο· Ζεὺς δὲ μεγάλ' ἔκτυπε σήματα φαίνων·
γήθησέν τ' ἄρ' ἔπειτα πολύτλας δῖος Ὀδυσσεὺς,
ὅττι ῥά οἱ τέρας ἧκε Κρόνου παῖς ἀγκυλομήτεω.
εἵλετο δ' ὠκὺν ὀϊστὸν, ὅ οἱ παρέκειτο τραπέζῃ
γυμνός· τοὶ δ' ἄλλοι κοίλης ἔντοσθε φαρέτρης
κείατο, τῶν τάχ' ἔμελλον Ἀχαιοὶ πειρήσεσθαι.
τόν ῥ' ἐπὶ πήχει ἑλὼν ἕλκεν νευρὴν γλυφίδας τε,
αὐτόθεν ἐκ δίφροιο καθήμενος, ἧκε δ' ὀϊστὸν
ἄντα τιτυσκόμενος, πελέκεων δ' οὐκ ἤμβροτε πάντων
πρώτης στειλειῆς, διὰ δ' ἀμπερὲς ἦλθε θύραζε
ἰὸς χαλκοβαρής· ὁ δὲ Τηλέμαχον προσέειπεν·
"Τηλέμαχ', οὔ σ' ὁ ξεῖνος ἐνὶ μεγάροισιν ἐλέγχει
ἥμενος, οὐδέ τι τοῦ σκοποῦ ἤμβροτον, οὐδέ τι τόξον
δὴν ἔκαμον τανύων· ἔτι μοι μένος ἔμπεδόν ἐστιν,
οὐχ ὥς με μνηστῆρες ἀτιμάζοντες ὄνονται.
νῦν δ' ὥρη καὶ δόρπον Ἀχαιοῖσιν τετυκέσθαι
ἐν φάει, αὐτὰρ ἔπειτα καὶ ἄλλως ἐψιάασθαι
μολπῇ καὶ φόρμιγγι· τὰ γάρ τ' ἀναθήματα δαιτός."

ἦ, καὶ ἐπ' ὀφρύσι νεῦσεν· ὁ δ' ἀμφέθετο ξίφος ὀξὺ
Τηλέμαχος φίλος υἱὸς Ὀδυσσῆος θείοιο,

ἀμφὶ δὲ χεῖρα φίλην βάλεν ἔγχεϊ, ἄγχι δ' ἄρ' αὐτοῦ
πὰρ θρόνον ἑστήκει κεκορυθμένος αἴθοπι χαλκῷ.

αὐτὰρ ὁ γυμνώθη ῥακέων πολύμητις Ὀδυσσεὺς,
ἅλτο δ' ἐπὶ μέγαν οὐδὸν ἔχων βιὸν ἠδὲ φαρέτρην
ἰῶν ἐμπλείην, ταχέας δ' ἐκχεύατ' ὀϊστοὺς
αὐτοῦ πρόσθε ποδῶν, μετὰ δε μνηστῆρσιν ἔειπεν·
" οὗτος μὲν δὴ ἄεθλος ἀάατος ἐκτετέλεσται·
νῦν αὖτε σκοπὸν ἄλλον, ὃν οὔ πώ τις βάλεν ἀνὴρ,
εἴσομαι, αἴ κε τύχωμι, πόρῃ δέ μοι εὖχος Ἀπόλλων."
ἦ, καὶ ἐπ' Ἀντινόῳ ἰθύνετο πικρὸν ὀϊστόν.
ἤτοι ὁ καλὸν ἄλεισον ἀναιρήσεσθαι ἔμελλεν,
χρύσεον ἄμφωτον, καὶ δὴ μετὰ χερσὶν ἐνώμα,
ὄφρα πίοι οἴνοιο· φόνος δέ οἱ οὐκ ἐνὶ θυμῷ
μέμβλετο· τίς κ' οἴοιτο μετ' ἀνδράσι δαιτυμόνεσσιν
μοῦνον ἐνὶ πλεόνεσσι, καὶ εἰ μάλα καρτερὸς εἴη,
οἱ τεύξειν θάνατόν τε κακὸν καὶ κῆρα μέλαιναν;
τὸν δ' Ὀδυσεὺς κατὰ λαιμὸν ἐπισχόμενος βάλεν ἰῷ,
ἀντικρὺ δ' ἀπαλοῖο δι' αὐχένος ἦλυθ' ἀκωκή.
ἐκλίνθη δ' ἐτέρωσε, δέπας δέ οἱ ἔκπεσε χειρὸς
βλημένου, αὐτίκα δ' αὐλὸς ἀνὰ ῥῖνας παχὺς ἦλθεν
αἵματος ἀνδρομέοιο· θοῶς δ' ἀπὸ εἷο τράπεζαν
ὤσε ποδὶ πλήξας, ἀπὸ δ' εἴδατα χεῦεν ἔραζε·
σῖτός τε κρέα τ' ὀπτὰ φορύνετο· τοὶ δ' ὁμάδησαν
μνηστῆρες κατὰ δώμαθ', ὅπως ἴδον ἄνδρα πεσόντα,
ἐκ δὲ θρόνων ἀνόρουσαν ὀρινθέντες κατὰ δῶμα,
πάντοσε παπταίνοντες ἐϋδμήτους ποτὶ τοίχους·

οὐδέ πῃ ἀσπὶς ἔην, οὐδ' ἄλκιμον ἔγχος ἐλέσθαι.
νείκειον δ' Ὀδυσῆα χολωτοῖσιν ἐπέεσσιν·
" ξεῖνε, κακῶς ἀνδρῶν τοξάζεαι· οὐκέτ' ἀέθλων
ἄλλων ἀντιάσεις· νῦν τοι σῶς αἰπὺς ὄλεθρος.
καὶ γὰρ δὴ νῦν φῶτα κατέκτανες ὃς μέγ' ἄριστος
κούρων εἰν Ἰθάκῃ· τῷ σ' ἐνθάδε γῦπες ἔδονται."
ἴσκεν ἕκαστος ἀνὴρ, ἐπεὶ ἦ φάσαν οὐκ ἐθέλοντα
ἄνδρα κατακτεῖναι· τὸ δὲ νήπιοι οὐκ ἐνόησαν,
ὡς δή σφιν καὶ πᾶσιν ὀλέθρου πείρατ' ἐφῆπτο.
τοὺς δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς.
" ὦ κύνες, οὔ μ' ἔτ' ἐφάσκεθ' ὑπότροπον οἴκαδ' ἱκέσθαι
δήμου ἄπο Τρώων, ὅτι μοι κατεκείρετε οἶκον,
δμωῇσιν δὲ γυναιξὶ παρευνάζεσθε βιαίως,
αὐτοῦ τε ζώοντος ὑπεμνάασθε γυναῖκα,
οὔτε θεοὺς δείσαντες, οἳ οὐρανὸν εὐρὺν ἔχουσιν,
οὔτε τιν' ἀνθρώπων νέμεσιν κατόπισθεν ἔσεσθαι.
νῦν ὔμιν καὶ πᾶσιν ὀλέθρου πείρατ' ἐφῆπται."
ὣς φάτο, τοὺς δ' ἄρα πάντας ὑπὸ χλωρὸν δέος εἷλεν.
πάπτηνεν δὲ ἕκαστος ὅπῃ φύγοι αἰπὺν ὄλεθρον.
Εὐρύμαχος δέ μιν οἷος ἀμειβόμενος προσέειπεν·
" εἰ μὲν δὴ Ὀδυσεὺς Ἰθακήσιος εἰλήλουθας,
ταῦτα μὲν αἴσιμα εἶπας, ὅσα ῥέζεσκον Ἀχαιοὶ,
πολλὰ μὲν ἐν μεγάροισιν ἀτάσθαλα, πολλὰ δ' ἐπ' ἀγρουῦ.
ἀλλ' ὁ μὲν ἤδη κεῖται ὃς αἴτιος ἔπλετο πάντων,
Ἀντίνοος· οὗτος γὰρ ἐπίηλεν τάδε ἔργα,
οὔ τι γάμου τόσσον κεχρημένος οὐδὲ χατίζων,
ἀλλ' ἄλλα φρονέων, τά οἱ οὐκ ἐτέλεσσε Κρονίων,

ὄφρ' Ἰθάκης κατὰ δῆμον ἐϋκτιμένης βασιλεύοι
αὐτὸς, ἀτὰρ σὸν παῖδα κατακτείνειε λοχήσας.
νῦν δ' ὁ μὲν ἐν μοίρῃ πέφαται, σὺ δὲ φείδεο λαῶν
σῶν· ἀτὰρ ἅμμες ὄπισθεν ἀρεσσάμενοι κατὰ δῆμον,
ὅσσα τοι ἐκπέποται καὶ ἐδήδοται ἐν μεγάροισιν,
τιμὴν ἀμφὶς ἄγοντες ἐεικασάβοιον ἕκαστος,
χαλκόν τε χρυσόν τ' ἀποδώσομεν, εἰς ὅ κε σὸν κῆρ
ἰανθῇ· πρὶν δ' οὔ τι νεμεσσητὸν κεχολῶσθαι."

τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·
" Εὐρύμαχ', οὐδ' εἴ μοι πατρώϊα πάντ' ἀποδοῖτε,
ὅσσα τε νῦν ὔμμ' ἔστι, καὶ εἴ ποθεν ἄλλ' ἐπιθείτε,
οὐδέ κεν ὧς ἔτι χεῖρας ἐμὰς λήξαιμι φόνῳο
πρὶν πᾶσαν μνηστῆρας ὑπερβασίην ἀποτῖσαι.
νῦν ὑμῖν παράκειται ἐναντίον ἠὲ μάχεσθαι
ἢ φεύγειν, ὅς κέν θάνατον καὶ κῆρας ἀλύξῃ.
ἀλλά τιν' οὐ φεύξεσθαι οἴομαι αἰπὺν ὄλεθρον."

ὣς φάτο, τῶν δ' αὐτοῦ λύτο γούνατα καὶ φίλον ἦτορ.
τοῖσιν δ' Εὐρύμαχος προσεφώνεε δεύτερον αὖτις·
" ὦ φίλοι, οὐ γὰρ σχήσει ἀνὴρ ὅδε χεῖρας ἀάπτους,
ἀλλ' ἐπεὶ ἕλλαβε τόξον ἐΰξοον ἠδὲ φαρέτρην,
οὐδοῦ ἄπο ξεστοῦ τοξάσσεται, εἰς ὅ κε πάντας
ἅμμε κατακτείνῃ· ἀλλὰ μνησώμεθα χάρμης.
φάσγανά τε σπάσσασθε, καὶ ἀντίσχεσθε τραπέζας
ἰῶν ὠκυμόρων· ἐπὶ δ' αὐτῷ πάντες ἔχωμεν
ἀθρόοι, εἴ κέ μιν οὐδοῦ ἀπώσομεν ἠδὲ θυράων,
ἔλθωμεν δ' ἀνὰ ἄστυ· βοὴ δ' ὤκιστα γένοιτο.
τῷ κε τάχ' οὗτος ἀνὴρ νῦν ὕστατα τοξάσσαιτο."

Ὣς ἄρα φωνήσας εἰρύσσατο φάσγανον ὀξὺ
χάλκεον, ἀμφοτέρωθεν ἀκαχμένον, ἆλτο δ' ἐπ' αὐτῷ
σμερδαλέα ἰάχων· ὁ δ' ἀμαρτῇ δῖος Ὀδυσσεὺς
ἰὸν ἀποπροϊεὶς βάλλε στῆθος παρὰ μαζὸν,
ἐν δέ οἱ ἧπατι πῆξε θοὸν βέλος· ἐκ δ' ἄρα χειρὸς
φάσγανον ἧκε χαμᾶζε, περιρρηδὴς δὲ τραπέζῃ
κάππεσε δινηθεὶς, ἀπὸ δ' εἴδατα χεῦεν ἔραζε
καὶ δέπας ἀμφικύπελλον· ὁ δὲ χθόνα τύπτε μετώπῳ
θυμῷ ἀνιάζων, ποσὶ δὲ θρόνον ἀμφοτέροισιν
λακτίζων ἐτίνασσε· κατ' ὀφθαλμῶν δ' ἔχυτ' ἀχλύς.
Ἀμφίνομος δ' Ὀδυσῆος ἐείσατο κυδαλίμοιο
ἀντίος αἶξας, εἶρυτο δὲ φάσγανον ὀξὺ,
εἴ πώς οἱ εἴξειε θυράων· ἀλλ' ἄρα μιν φθῆ
Τηλέμαχος κατόπισθε βαλὼν χαλκήρεϊ δουρὶ
ὤμων μεσσηγύς, διὰ δὲ στήθεσφιν ἔλασσεν·
δούπησεν δὲ πεσὼν, χθόνα δ' ἤλασε παντὶ μετώπῳ.
Τηλέμαχος δ' ἀπόρουσε, λιπὼν δολιχόσκιον ἔγχος
αὐτοῦ ἐν Ἀμφινόμῳ· περὶ γὰρ δίε μή τις Ἀχαιῶν
ἔγχος ἀνελκόμενον δολιχόσκιον ἢ ἐλάσειεν
φασγάνῳ αἶξας ἠὲ προπρηνέϊ τύψας.
βῆ δὲ θέειν, μάλα δ' ὦκα φίλον πατέρ' εἰσαφίκανεν,
ἀγχοῦ δ' ἱστάμενος ἔπεα πτερόεντα προσηύδα·
" ὦ πάτερ, ἤδη τοι σάκος οἴσω καὶ δύο δοῦρε
καὶ κυνέην πάγχαλκον, ἐπὶ κροτάφοις ἀραρυῖαν,
αὐτός τ' ἀμφιβαλεῦμαι ἰὼν, δώσω δὲ συβώτῃ
καὶ τῷ βουκόλῳ ἄλλα· τετευχῆσθαι γὰρ ἄμεινον."
τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

" οἷσε θέων, εἴως μοι ἀμύνεσθαι πάρ' οἴστοὶ,
μή μ' ἀποκινήσωσι θυράων μοῦνον ἐόντα."
ὣς φάτο, Τηλέμαχος δὲ φίλῳ ἐπεπείθετο πατρὶ,
βῆ δ' ἴμεναι θάλαμόνδ', ὅθι οἱ κλυτὰ τεύχεα κεῖτο. 140
ἔνθεν τέσσαρα μὲν σάκε' ἔξελε, δούρατα δ' ὀκτὼ
καὶ πίσυρας κυνέας χαλκήρεας ἱπποδασείας·
βῆ δὲ φέρων, μάλα δ' ὦκα φίλον πατέρ' εἰσαφίκανεν,
αὐτὸς δὲ πρώτιστα περὶ χροὶ δύσετο χαλκόν.
ὣς δ' αὕτως τὼ δμῶε δυέσθην τεύχεα καλὰ, 145
ἔσταν δ' ἀμφ' Ὀδυσῆα δαΐφρονα ποικιλομήτην.
αὐτὰρ ὅ γ', ὅφρα μὲν αὐτῷ ἀμύνεσθαι ἔσαν ἰοὶ,
τόφρα μνηστήρων ἕνα γ' αἰεὶ ᾧ ἐνὶ οἴκῳ
βάλλε τιτυσκόμενος· τοὶ δ' ἀγχιστῖνοι ἔπιπτον.
αὐτὰρ ἐπεὶ λίπον ἰοὶ ὀϊστεύοντα ἄνακτα, 150
τόξον μὲν πρὸς σταθμὸν ἐϋσταθέος μεγάροιο
ἔκλινε' ἑστάμεναι, πρὸς ἐνώπια παμφανόωντα,
αὐτὸς δ' ἀμφ' ὤμοισι σάκος θέτο τετραθέλυμνον,
κρατὶ δ' ἐπ' ἰφθίμῳ κυνέην εὐτυκτον ἔθηκεν,
ἵππουριν· δεινὸν δὲ λόφος καθύπερθεν ἔνευεν· 155
εἵλετο δ' ἄλκιμα δοῦρε δύω κεκορυθμένα χαλκῷ.

* * * *

ἔνθα μένος πνείοντες ἐφέστασαν, οἱ μὲν ἐπ' οὐδοῦ
τέσσαρες, οἱ δ' ἔντοσθε δόμων πολέες τε καὶ ἐσθλοί.
τοῖσι δ' ἐπ' ἀγχίμολον θυγάτηρ Διὸς ἦλθεν Ἀθήνη,
Μέντορι εἰδομένη ἠμὲν δέμας ἠδὲ καὶ αὐδήν. 160
τὴν δ' Ὀδυσεὺς γήθησεν ἰδὼν, καὶ μῦθον ἔειπεν·
" Μέντορ, ἄμυνον ἀρὴν, μνῆσαι δ' ἑτάροιο φίλοιο,

ὅς σ' ἀγαθὰ ῥέζεσκον· ὁμηλικίη δέ μοί ἐσσι."
Ὡς φάτ' ὀϊόμενος λαοσσόον ἔμμεν Ἀθήνην.
μνηστῆρες δ', ἑτέρωθεν ὁμόκλεον ἐν μεγάροισιν. 165
πρῶτος τήν γ' ἐνένιπε Δαμαστορίδης Ἀγέλαος·
" Μέντορ, μή σ' ἐπέεσσι παραιπεπίθησιν Ὀδυσσεὺς
μνηστήρεσσι μάχεσθαι, ἀμυνέμεναι δέ οἱ αὐτῷ.
ὧδε γὰρ ἡμέτερόν γε νόον, τελέεσθαι ὀΐω·
ὁππότε κεν τούτους κτέωμεν, πατέρ' ἠδὲ καὶ υἱὸν, 170
ἐν δὲ σὺ τοῖσιν ἔπειτα πεφήσεαι, οἷα μενοινᾷς
ἔρδειν ἐν μεγάροις· σῷ δ' αὐτοῦ κράατι τίσεις.
αὐτὰρ ἐπὴν ὑμέων γε βίας ἀφελώμεθα χαλκῷ,
κτήμαθ' ὁπόσσα τοι ἔστι, τά τ' ἔνδοθι καὶ τὰ θύρῃφιν,
τοῖσιν Ὀδυσσῆος μεταμίξομεν· οὐδέ τοι υἷας 175
ζώειν ἐν μεγάροισιν ἐάσομεν, οὐδὲ θύγατρας,
οὐδ' ἄλοχον κεδνὴν Ἰθάκης κατὰ ἄστυ πολεύειν."
Ὡς φάτ', Ἀθηναίη δὲ χολώσατο κηρόθι μᾶλλον,
νείκεσσεν δ' Ὀδυσῆα χολωτοῖσιν ἐπέεσσιν·
" οὐκέτι σοί γ', Ὀδυσεῦ, μένος ἔμπεδον, οὐδέ τις ἀλκὴ, 180
οἵη ὅτ' ἀμφ' Ἑλένῃ λευκωλένῳ εὐπατερείῃ
εἰνάετες Τρώεσσιν ἐμάρναο νωλεμὲς αἰεὶ,
πολλοὺς δ' ἄνδρας ἔπεφνες ἐν αἰνῇ δηιοτῆτι,
σῇ δ' ἦλω βουλῇ Πριάμου πόλις εὐρυάγυια.
πῶς δὴ νῦν, ὅτε σόν γε δόμον καὶ κτήματ' ἱκάνεις, 185
ἄντα μνηστήρων ὀλοφύρεαι ἄλκιμος εἶναι;
ἀλλ' ἄγε δεῦρο, πέπον, παρ' ἔμ' ἵστασο καὶ ἴδε ἔργον,
ὄφρ' εἰδῇς οἷός τοι ἐν ἀνδράσι δυσμενέεσσιν
Μέντωρ Ἀλκιμίδης εὐεργεσίας ἀποτίνειν."

ἦ ῥα, καὶ οὔ πω πάγχυ δίδου ἑτεραλκέα νίκην,
ἀλλ' ἔτ' ἄρα σθένεός τε καὶ ἀλκῆς πειρήτιζεν
ἡμὲν Ὀδυσσῆος ἠδ' υἱοῦ κυδαλίμοιο.
αὐτὴ δ' αἰθαλόεντος ἀνὰ μεγάροιο μέλαθρον
ἔζετ' ἀναΐξασα, χελιδόνι εἰκέλη ἄντην.
μνηστῆρας δ' ὤτρυνε Δαμαστορίδης Ἀγέλαος
Εὐρύνομός τε καὶ Ἀμφιμέδων Δημοπτόλεμός τε
Πείσανδρός τε Πολυκτορίδης Πόλυβός τε δαΐφρων·
οἱ γὰρ μνηστήρων ἀρετῇ ἔσαν ἔξοχ' ἄριστοι,
ὅσσοι ἔτ' ἔζωον περί τε ψυχέων ἐμάχοντο·
τοὺς δ' ἤδη ἐδάμασσε βιὸς καὶ ταρφέες ἰοί.
τοῖς δ' Ἀγέλεως μετέειπεν, ἔπος πάντεσσι πιφαύσκων·
"ὦ φίλοι, ἤδη σχήσει ἀνὴρ ὅδε χεῖρας ἀάπτους·
καὶ δή οἱ Μέντωρ μὲν ἔβη κενὰ εὔγματα εἰπών,
οἱ δ' οἷοι λείπονται ἐπὶ πρώτῃσι θύρῃσιν.
τῷ νῦν μὴ ἅμα πάντες ἀφίετε δούρατα μακρὰ,
ἀλλ' ἄγεθ' οἱ ἓξ πρῶτον ἀκοντίσατ', αἴ κέ ποθι Ζεὺς
δώῃ Ὀδυσσῆα βλῆσθαι καὶ κῦδος ἀρέσθαι.
τῶν δ' ἄλλων οὐ κῆδος, ἐπὴν οὗτός γε πέσῃσιν."
ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκόντισαν ὡς ἐκέλευεν,
ἱέμενοι· τὰ δὲ πάντα ἐτώσια θῆκεν Ἀθήνη.
τῶν ἄλλος μὲν σταθμὸν ἐϋσταθέος μεγάροιο
βεβλήκειν, ἄλλος δὲ θύρην πυκινῶς ἀραρυῖαν
ἄλλου δ' ἐν τοίχῳ μελίη πέσε χαλκοβάρεια.
αὐτὰρ ἐπεὶ δὴ δοῦρατ' ἀλεύαντο μνηστῆρων,
τοῖς δ' ἄρα μύθων ἦρχε πολύτλας δῖος Ὀδυσσεύς·
"ὦ φίλοι, ἤδη μέν κεν ἐγὼν εἴποιμι καὶ ἄμμιν

μνηστήρων ἐς ὅμιλον ἀκοντίσαι, οἱ μεμάασιν
ἡμέας ἐξεναρίξαι ἐπὶ προτέροισι κακοῖσιν."
Ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκόντισαν ὀξέα δοῦρα
ἄντα τιτυσκόμενοι· Δημοπτόλεμον μὲν Ὀδυσσεὺς,
Εὐρυάδην δ' ἄρα Τηλέμαχος, Ἔλατον δὲ συβώτης,
Πείσανδρον δ' ἄρ' ἔπεφνε βοῶν ἐπιβουκόλος· ἀνήρ.
οἱ μὲν ἔπειθ' ἅρα πάντες ὀδὰξ ἕλον ἄσπετον οὖδας,
μνηστῆρες δ' ἀνεχώρησαν μεγάροιο μυχόνδε.
τοὶ δ' ἄρ' ἐπήϊξαν, νεκύων δ' ἐξ ἔγχε' ἕλοντο.
αὖτις δὲ μνηστῆρες ἀκόντισαν ὀξέα δοῦρα
ἱέμενοι· τὰ δὲ πολλὰ ἐτώσια θῆκεν Ἀθήνη.
τῶν ἄλλος μὲν σταθμὸν ἐϋσταθέος μεγάροιο
βεβλήκειν, ἄλλος δὲ θύρην πυκινῶς ἀραρυῖαν·
ἄλλου δ' ἐν τοίχῳ μελίη πέσε χαλκοβάρεια.
Ἀμφιμέδων δ' ἄρα Τηλέμαχον βάλε χεῖρ' ἐπὶ καρπῷ
λίγδην, ἄκρην δὲ ῥινὸν δηλήσατο χαλκός.
Κτήσιππος δ' Εὔμαιον ὑπὲρ σάκος ἔγχεϊ μακρῷ
ὦμον ἐπέγραψεν· τὸ δ' ὑπέρπτατο, πῖπτε δ' ἔραζε.
τοὶ δ' αὖτ' ἀμφ' Ὀδυσῆα δαΐφρονα ποικιλομήτην
μνηστήρων ἐς ὅμιλον ἀκόντισαν ὀξέα δοῦρα.
ἔνθ' αὖτ' Εὐρυδάμαντα βάλε πτολίπορθος Ὀδυσσεὺς,
Ἀμφιμέδοντα δὲ Τηλέμαχος, Πόλυβον δὲ συβώτης·
Κτήσιππον δ' ἄρ' ἔπειτα βοῶν ἐπιβουκόλος ἀνὴρ
βεβλήκει πρὸς στῆθος, ἐπευχόμενος δὲ προσηύδα·
" ὦ Πολυθερσείδη φιλοκέρτομε, μή ποτε πάμπαν
εἴκων ἀφραδίῃς μέγα εἰπεῖν, ἀλλὰ θεοῖσιν
μῦθον ἐπιτρέψαι, ἐπεὶ ἦ πολὺ φέρτεροί εἰσιν.

τοῦτό τοι ἀντὶ ποδὸς ξεινήϊον, ὅν ποτ' ἔδωκας
ἀντιθέῳ Ὀδυσῆϊ δόμον κατ' ἀλητεύοντι."
ἦ ῥα βοῶν ἑλίκων ἐπιβουκόλος· αὐτὰρ Ὀδυσσεὺς
οὖτα Δαμαστορίδην αὐτοσχεδὸν ἔγχεϊ μακρῷ.
Τηλέμαχος δ' Εὐηνορίδην Λειώκριτον οὖτα
δουρὶ μέσον κενεῶνα, διαπρὸ δὲ χαλκὸν ἔλασσεν·
ἤριπε δὲ πρηνὴς, χθόνα δ' ἤλασε παντὶ μετώπῳ.
δὴ τότ' Ἀθηναίη φθισίμβροτον αἰγίδ' ἀνέσχεν
ὑψόθεν ἐξ ὀροφῆς· τῶν δὲ φρένες ἐπτοήθεν.
οἱ δ' ἐφέβοντο κατὰ μέγαρον βόες ὡς ἀγελαῖαι·
τὰς μέν τ' αἰόλος οἶστρος ἐφορμηθεὶς ἐδόνησεν
ὥρῃ ἐν εἰαρινῇ, ὅτε τ' ἤματα μακρὰ πέλονται.
οἱ δ' ὥς τ' αἰγυπιοὶ γαμψώνυχες ἀγκυλοχεῖλαι
ἐξ ὀρέων ἐλθόντες ἐπ' ὀρνίθεσσι θόρωσιν·
ταὶ μέν τ' ἐν πεδίῳ νέφεα πτώσσουσαι ἵενται,
οἱ δέ τε τὰς ὀλέκουσιν ἐπάλμενοι, οὐδέ τις ἀλκὴ
γίγνεται οὐδὲ φυγή· χαίρουσι δέ τ' ἀνέρες ἄγρῃ·
ὣς ἄρα τοὶ μνηστῆρας ἐπεσσύμενοι κατὰ δῶμα
τύπτον ἐπιστροφάδην· τῶν δὲ στόνος ὤρνυτ' ἀεικὴς
κράτων τυπτομένων, δάπεδον δ' ἅπαν αἵματι θῦεν.

πάπτηνεν δ' Ὀδυσεὺς καθ' ἑὸν δόμον, εἴ τις ἔτ' ἀνδρῶν
ζωὸς ὑποκλοπέοιτο, ἀλύσκων κῆρα μέλαιναν.
τοὺς δὲ ἴδεν μάλα πάντας ἐν αἵματι καὶ κονίῃσιν
πεπτεῶτας πολλούς, ὥς τ' ἰχθύας, οὕς θ' ἁλιῆες
κοίλον ἐς αἰγιαλὸν πολιῆς ἔκτοσθε θαλάσσης

δικτύῳ ἐξέρυσαν πολυωπῷ· οἱ δέ τε πάντες
κύμαθ' ἁλὸς ποθέοντες ἐπὶ ψαμάθοισι κέχυνται·
τῶν μέν τ' ἠέλιος φαέθων ἐξείλετο θυμόν.
ὡς τότ' ἄρα μνηστῆρες ἐπ' ἀλλήλοισι κέχυντο.

[xxi. 404–434; xxii. 1–125, 203–309, 381–389.]

HESIOD.

1.

The invisible watchers for injustice on the earth.

Ὦ βασιλεῖς, ὑμεῖς δὲ καταφράζεσθε καὶ αὐτοὶ
τήνδε δίκην· ἐγγὺς γὰρ ἐν ἀνθρώποισιν ἐόντες
ἀθάνατοι φράζονται ὅσοι σκολιῇσι δίκῃσι
ἀλλήλους τρίβουσι θεῶν ὄπιν οὐκ ἀλέγοντες.
τρὶς γὰρ μύριοί εἰσιν ἐπὶ χθονὶ πουλυβοτείρῃ
ἀθάνατοι Ζηνὸς φύλακες θνητῶν ἀνθρώπων·
οἵ ῥα φυλάσσουσίν τε δίκας καὶ σχέτλια ἔργα,
ἠέρα ἐσσάμενοι πάντῃ φοιτῶντες ἐπ' αἶαν.
ἡ δέ τε παρθένος ἐστὶ Δίκη, Διὸς ἐκγεγαυῖα,
κυδνή τ' αἰδοίη τε θεοῖς οἳ Ὄλυμπον ἔχουσιν.
καί ῥ' ὁπόταν τίς μιν βλάπτῃ σκολιῶς ὀνοτάζων,
αὐτίκα πὰρ Διὶ πατρὶ καθεζομένη Κρονίωνι
γηρύετ' ἀνθρώπων ἄδικον νόον, ὄφρ' ἀποτίσῃ
δῆμος ἀτασθαλίας βασιλέων, οἳ λυγρὰ νοεῦντες
ἄλλῃ παρκλίνωσι δίκας σκολιῶς ἐνέποντες.
ταῦτα φυλασσόμενοι, βασιλεῖς, ἰθύνετε μύθους,
δωροφάγοι, σκολιῶν δὲ δικῶν ἐπὶ πάγχυ λάθεσθε.
οἵ αὐτῷ κακὰ τεύχει ἀνὴρ ἄλλῳ κακὰ τεύχων,
ἡ δὲ κακὴ βουλὴ τῷ βουλεύσαντι κακίστη.

[Works and Days, 248–264.]

II.

Winter.

Μῆνα δὲ Ληναιῶνα, κάκ' ἤματα, βούδορα πάντα,
τοῦτον ἀλεύασθαι, καὶ πηγάδας, αἴτ' ἐπὶ γαῖαν
πνεύσαντος Βορέαο δυσηλεγέες τελέθουσιν,
ὅστε διὰ Θρῄκης ἱπποτρόφου εὐρέϊ πόντῳ
ἐμπνεύσας ὦρινε· μέμυκε δὲ γαῖα καὶ ὕλη·
πολλὰς δὲ δρῦς ὑψικόμους ἐλάτας τε παχείας
οὔρεος ἐν βήσσῃς πιλνᾷ χθονὶ πουλυβοτείρῃ
ἐμπίπτων, καὶ πᾶσα βοᾷ τότε νήριτος ὕλη.
θῆρες δὲ φρίσσουσ', οὐρὰς δ' ὑπὸ μέζε' ἔθεντο,
τῶν καὶ λάχνῃ δέρμα κατάσκιον· ἀλλά νυ καὶ τῶν
ψυχρὸς ἐὼν διάησι δασυστέρνων περ' ἐόντων.
καί τε διὰ ῥινοῦ βοὸς ἔρχεται, οὐδέ μιν ἴσχει.
καί τε δι' αἶγα ἄησι τανύτριχα· πώεα δ' οὔτι,
οὕνεκ' ἐπηεταναὶ τρίχες αὐτῶν, οὐ διάησιν
ἷς ἀνέμου Βορέου· τροχαλὸν δὲ γέροντα τίθησι.
καὶ διὰ παρθενικῆς ἁπαλόχροος οὐ διάησιν,
ἥτε δόμων ἔντοσθε φίλῃ παρὰ μητέρι μίμνει,
οὔπω ἔργ' εἰδυῖα πολυχρύσου Ἀφροδίτης·
εὖτε λοεσσαμένη τέρενα χρόα καὶ λίπ' ἐλαίῳ
χρισαμένη νυχίη καταλέξεται ἔνδοθι οἴκου,
ἤματι χειμερίῳ, ὅτ' ἀνόστεος ὃν πόδα τένδει,
ἕν τ' ἀπύρῳ οἴκῳ καὶ ἤθεσι λευγαλέοισιν.

[Works and Days, 504–525.]

HOMERIC HYMNS.

I.

The blind poet at the Delian festival.

Ἀλλ' ἄγεθ', ἱλήκοι μὲν Ἀπόλλων Ἀρτέμιδι ξὺν,
χαίρετε δ' ὑμεῖς πᾶσαι· ἐμεῖο δὲ καὶ μετόπισθεν
μνήσασθ', ὁππότε κέν τις ἐπιχθονίων ἀνθρώπων
ἐνθάδ' ἀνείρηται ξεῖνος ταλαπείριος ἐλθών·
ὦ κοῦραι, τίς δ' ὕμμιν ἀνὴρ ἥδιστος ἀοιδῶν
ἐνθάδε πωλεῖται, καὶ τέῳ τέρπεσθε μάλιστα;
ὑμεῖς δ' εὖ μάλα πᾶσαι ὑποκρίνασθ' εὐφήμως·
τυφλὸς ἀνὴρ, οἰκεῖ δὲ Χίῳ ἔνι παιπαλοέσσῃ·
τοῦ πᾶσαι μετόπισθεν ἀριστεύουσιν ἀοιδαί.
ἡμεῖς δ' ὑμέτερον κλέος οἴσομεν, ὅσσον ἐπ' αἶαν
ἀνθρώπων στρεφόμεσθα πόλεις εὐναιεταώσας·
οἱ δ' ἐπὶ δὴ πείσονται, ἐπεὶ καὶ ἐτήτυμόν ἐστιν.

[Apollo, 165–176.]

II.

The invention of the lyre.

Ὡς ἄρ' ἔφη· καὶ χερσὶν ἅμ' ἀμφοτέρῃσιν ἀείρας,
ἀψ εἴσω κίε δῶμα, φέρων ἐρατεινὸν ἄθυρμα.

ἔνθ' ἀναμηλώσας γλυφάνῳ πολιοῖο σιδήρου,
αἰῶν' ἐξετόρησεν ὀρεσκῴοιο χελώνης·
ὡς δ' ὁπότ' ὠκὺ νόημα διὰ στέρνοιο περήσει
ἀνέρος, ὅντε θαμειαὶ ἐπιστρωφῶσι μέριμναι,
[ἢ ὅτε διηνεκέως ἀπ' ὀφθαλμῶν ἀμαρυγαί,]
ὡς ἅμ' ἔπος τε καὶ ἔργον ἐμήδετο κύδιμος Ἑρμῆς.
πῆξε δ' ἄρ' ἐν μέτροισι ταμὼν δόνακας καλάμοιο,
πειρήνας διὰ νῶτα λιθορρίνοιο χελώνης·
ἀμφὶ δὲ δέρμα τάνυσσε βοὸς πραπίδεσσιν ἐῇσιν,
καὶ πήχεις ἐνέθηκ', ἐπὶ δὲ ζυγὸν ἤραρεν ἀμφοῖν·
ἑπτὰ δὲ συμφώνους οἰῶν ἐτανύσσατο χορδάς.

αὐτὰρ ἐπειδὴ τεῦξε φέρων ἐρατεινὸν ἄθυρμα,
πλήκτρῳ ἐπειρήτιζε κατὰ μέρος· ἡ δ' ὑπὸ χειρὸς
σμερδαλέον κονάβησε· θεὸς δ' ὑπὸ καλὸν ἄειδεν,
ἐξ αὐτοσχεδίης πειρώμενος—ἠΰτε κοῦροι
ἡβηταὶ θαλίῃσι παραιβόλα κερτομέουσιν—
ἀμφὶ Δία Κρονίδην καὶ Μαιάδα καλλιπέδιλον,
ὡς πάρος ὠρίζεσκον ἑταιρείῃ φιλότητι,
ἣν τ' αὐτοῦ γενεὴν ὀνομακλυτὸν ἐξονομάζων·
ἀμφιπόλους τ' ἐγέραιρε καὶ ἀγλαὰ δώματα Νύμφης,
καὶ τρίποδας κατὰ οἶκον, ἐπηετανούς τε λέβητας.
καὶ τὰ μὲν οὖν ἤειδε, τὰ δὲ φρεσὶν ἄλλα μενοίνα.

[Hermes, 39–51.]

III.

Ἀμφὶ Διώνυσον, Σεμέλης ἐρικυδέος υἱὸν,
μνήσομαι, ὡς ἐφάνη παρὰ θῖν' ἁλὸς ἀτρυγέτοιο,
ἀκτῇ ἔτι προβλῆτι, νεηνίῃ ἀνδρὶ ἐοικὼς,
πρωθήβῃ· καλαὶ δὲ περισσείοντο ἔθειραι,
κυάνεαι, φᾶρος δὲ περὶ στιβαροῖς ἔχεν ὤμοις
πορφύρεον. τάχα δ' ἄνδρες ἐϋσσέλμου ἀπὸ νηὸς
ληΐσταὶ προγένοντο θοῶς ἐπὶ οἴνοπα πόντον,
Τυρσηνοί—τοὺς δ' ἦγε κακὸς μόρος—οἱ δὲ ἰδόντες
νεῦσαν ἐς ἀλλήλους, τάχα δ' ἔκθορον· αἶψα δ' ἑλόντες
εἶσαν ἐπὶ σφετέρης νηὸς, κεχαρημένοι ἦτορ.
υἱὸν γάρ μιν ἔφαντο διοτρεφέων βασιλήων
εἶναι, καὶ δεσμοῖς ἔθελον δεῖν ἀργαλέοισιν.
τὸν δ' οὐκ ἴσχανε δεσμὰ, λύγοι δ' ἀπὸ τηλόσε πίπτον
χειρῶν ἠδὲ ποδῶν· ὁ δὲ μειδιάων ἐκάθητο
ὄμμασι κυανέοισι· κυβερνήτης δὲ νοήσας,
αὐτίκα οἷς ἑτάροισιν ἐκέκλετο, φώνησέν τε·
δαιμόνιοι, τίνα τόνδε θεὸν δεσμεύεθ' ἑλόντες,
καρτερὸν, οὐδὲ φέρειν δύναταί μιν νηῦς εὐεργής.
ἢ γὰρ Ζεὺς ὅδε γ' ἐστὶν ἢ ἀργυρότοξος Ἀπόλλων
ἠὲ Ποσειδάων· ἐπεὶ οὐ θνητοῖσι βροτοῖσιν
εἴκελος, ἀλλὰ θεοῖς, οἳ Ὀλύμπια δώματ' ἔχουσιν.
ἀλλ' ἄγετ', αὖτις ἀφῶμεν ἐπ' ἠπείροιο μελαίνης
αὐτίκα· μηδ' ἐπὶ χεῖρας ἰάλλετε, μήτι χολωθεὶς
ὄρσῃ ἀργαλέους τ' ἀνέμους καὶ λαίλαπα πολλήν,

ὣς φάτο· τὸν δ' ἀρχὸς στυγερῷ ἠνίπαπε μύθῳ·
δαιμόνι', οὔρον ὄρα, ἅμα δ' ἱστίον ἕλκεο νηός,
σύμπανθ' ὅπλα λαβών· ὅδε δ' αὖτ' ἄνδρεσσι μελήσει.
ἕλπομαι, ἢ Αἴγυπτον ἀφίξεται, ἢ ὅγε Κύπρον,
ἢ ἐς Ὑπερβορέους, ἢ ἑκαστέρω· ἐς δὲ τελευτὴν
ἔκ ποτ' ἐρεῖ αὐτοῦ τε φίλους καὶ κτήματα πάντα,
οὕς τε κασιγνήτους· ἐπεὶ ἤμιν ἔμβαλε δαίμων.
ὣς εἰπὼν, ἱστόν τε καὶ ἱστίον ἕλκετο νηός.
ἔμπνευσεν δ' ἄνεμος μέσον ἱστίον, ἀμφὶ δ' ἄρ' ὅπλα
καττάνυσαν· τάχα δέ σφιν ἐφαίνετο θαυματὰ ἔργα.
οἶνος μὲν πρώτιστα θοὴν ἀνὰ νῆα μέλαιναν
ἡδύποτος κελάρυζ' εὐώδης, ὦρνυτο δ' ὀδμὴ
ἀμβροσίη· ναύτας δὲ τάφος λάβε πάντας ἰδόντας.
αὐτίκα δ' ἀκρότατον παρὰ ἱστίον ἐξετανύσθη
ἄμπελος ἔνθα καὶ ἔνθα, κατεκρημνῶντο δὲ πολλοὶ
βότρυες· ἀμφ' ἱστὸν δὲ μέλας εἱλίσσετο κισσός,
ἄνθεσι τηλεθάων, χαρίεις δ' ἐπὶ καρπὸς ὀρώρει·
πάντες δὲ σκαλμοὶ στεφάνους ἔχον. οἱ δὲ ἰδόντες
νῆα πάλιν τότ' ἔπειτα κυβερνήτην ἐκέλευον
γῇ πελάαν· ὁ δ' ἄρα σφι λέων γένετ' ἔνδοθι νηὸς
δεινὸς ἐπ' ἀκροτάτης, μέγα δ' ἔβραχεν· ἐν δ' ἄρα μέσσῃ
ἄρκτον ἐποίησεν λασιαύχενα, σήματα φαίνων·
ἂν δ' ἔστη μεμαυῖα, λέων δ' ἐπὶ σέλματος ἄκρου
δεινὸν ὑπόδρα ἰδών· οἱ δ' ἐς πρύμνην ἐφόβηθεν,
ἀμφὶ κυβερνήτην δὲ, σαόφρονα θυμὸν ἔχοντα,
ἔσταν ἄρ' ἐκπληγέντες· ὁ δ' ἐξαπίνης ἐπορούσας
ἀρχὸν ἕλ'· οἱ δὲ θύραζε, κακὸν μόρον ἐξαλύοντες,

πάντες ὁμῶς πήδησαν, ἐπεὶ ἴδον, εἰς ἅλα δῖαν,
δελφῖνες δ' ἐγένοντο. κυβερνήτην δ' ἐλεήσας
ἔσχεθε, καί μιν ἔθηκε πανόλβιον, εἰπέ τε μῦθον·
θάρσει, δῖε κάτωρ, τῷ ἐμῷ κεχαρισμένε θυμῷ· 55
εἰμὶ δ' ἐγὼ Διόνυσος ἐρίβρομος, ὃν τέκε μήτηρ
Καδμηὶς Σεμέλη, Διὸς ἐν φιλότητι μιγεῖσα.
χαῖρε, τέκος Σεμέλης εὐώπιδος· οὐδέ πῃ ἔστιν,
σεῖό γε ληθόμενον γλυκερὴν κοσμῆσαι ἀοιδήν.

[Dionysus.]

II. LYRIC POETS.

Πίνδαρε, Μουσάων ἱερὸν στόμα, καὶ λάλε Σειρὴν
Βακχυλίδη, Σαπφοῦς τ' Αἰολίδες χάριτες,
γράμμα τ' Ἀνακρείοντος, Ἰμηρικὸν ὅς τ' ἀπὸ ῥεῦμα
ἕσπασας οἰκείοις Στησίχορ' ἐν καμάτοις,
ἥ τε Σιμωνίδεω γλυκερὴ σελὶς, ἠδύ τε Πειθοῦς
Ἴβυκε καὶ παίδων ἄνθος ἀμησάμενε,
καὶ ξίφος Ἀλκαίοιο, τὸ πολλάκις αἷμα τυράννων
ἔσπεισεν, πάτρης θέσμια ῥυόμενον,
θηλυμελεῖς τ' Ἀλκμᾶνος ἀηδόνες, ἴλατε, πάσης
ἀρχὴν οἱ λυρικῆς καὶ πέρας ἐσπάσατε.

[Anthology.]

I.

Tyrtæus.

Ὦ νέοι, ἀλλὰ μάχεσθε παρ' ἀλλήλοισι μένοντες,
μηδὲ φυγῆς αἰσχρᾶς ἄρχετε μηδὲ φόβου,
ἀλλὰ μέγαν ποιεῖσθε καὶ ἄλκιμον ἐν φρεσὶ θυμόν,
μηδὲ φιλοψυχεῖτ' ἀνδράσι μαρνάμενοι·
τοὺς δὲ παλαιοτέρους, ὧν οὐκέτι γούνατ' ἐλαφρὰ,
μὴ καταλείποντες φεύγετε, τοὺς γεραιούς·
αἰσχρὸν γὰρ δὴ τοῦτο μετὰ προμάχοισι πεσόντα
κεῖσθαι πρόσθε νέων ἄνδρα παλαιότερον,
ἤδη λευκὸν ἔχοντα κάρη πολιόν τε γένειον,
θυμὸν ἀποπνείοντ' ἄλκιμον ἐν κονίῃ,
αἱματόεντ' αἰδοῖα φίλαις ἐν χερσὶν ἔχοντα—
αἰσχρὰ τάγ' ὀφθαλμοῖς καὶ νεμεσητὸν ἰδεῖν—
καὶ χρόα γυμνωθέντα· νέοισι δὲ πάντ' ἐπέοικεν,
ὄφρ' ἐρατῆς ἥβης ἀγλαὸν ἄνθος ἔχῃ·
ἀνδράσι μὲν θηητὸς ἰδεῖν, ἐρατὸς δὲ γυναιξὶν,
ζωὸς ἐὼν, καλὸς δ' ἐν προμάχοισι πεσών.
ἀλλά τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροισιν
στηριχθεὶς ἐπὶ γῆς, χείλος ὀδοῦσι δακών.

II.

Archilochus.

i.

Οὐ φιλέω μέγαν στρατηγὸν οὐδὲ διαπεπλιγμένον,
οὐδὲ βοστρύχοισι γαῦρον οὐδ' ὑπεξυρημένον,
ἀλλά μοι σμικρός τις εἴη καὶ περὶ κνήμας ἰδεῖν
ῥοικὸς, ἀσφαλέως βεβηκὼς ποσσὶ, καρδίης πλέος.

ii.

Θυμὲ, θύμ' ἀμηχάνοισι κήδεσιν κυκώμενε,
ἄνα δέ· δυσμενῶν δ' ἀλέξευ προσβαλὼν ἐναντίον
στέρνον, ἐν δοκοῖσιν ἐχθρῶν πλησίον κατασταθείς
ἀσφαλέως· καὶ μήτε νικῶν· ἀμφάδην ἀγάλλεο,
μηδὲ νικηθεὶς ἐν οἴκῳ καταπεσὼν ὀδύρεο·
ἀλλὰ χαρτοῖσίν τε χαῖρε καὶ κακοῖσιν ἀσχάλα
μὴ λίην· γίγνωσκε δ' οἷος ῥυσμὸς ἀνθρώπους ἔχει.

iii.

Οὔ μοι τὰ Γύγεω τοῦ πολυχρύσου μέλει,
οὐδ' εἰλέ πώ με ζῆλος, οὐδ' ἀγαίομαι
θεῶν ἔργα, μεγάλης δ' οὐκ ἐρέω τυραννίδος·
ἀπόπροθεν γάρ ἐστιν ὀφθαλμῶν ἐμῶν.

iv.

Ἔχουσα θαλλὸν μυρσίνης ἐτέρπετο
ῥοδῆς τε καλὸν ἄνθος, ἡ δέ οἱ κύμη
ὤμους κατεσκίαζε καὶ μετάφρενα.

v.

Γλαῦκ', ὅρα, βαθὺς γὰρ ἤδη κύμασιν ταράσσεται
πόντος, ἀμφὶ δ' ἄκρα Γυρέων ὀρθὸν ἵσταται νέφος,
σῆμα χειμῶνος· κιχάνει δ' ἐξ ἀελπτίης φόβος.

III.

Terpander.

Ζεῦ πάντων ἀρχά, πάντων ἀγήτωρ,
Ζεῦ, σοὶ πέμπω ταύταν ὕμνων ἀρχάν.

IV.

Mimnermus.

i.

Τίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσῆς Ἀφροδίτης;
τεθναίην, ὅτε μοι μηκέτι ταῦτα μέλοι,
κρυπταδίη φιλότης καὶ μείλιχα δῶρα καὶ εὐνή·
εἰ ἦβης ἄνθεα γίγνεται ἁρπαλέα
ἀνδράσιν ἠδὲ γυναιξίν, ἐπεὶ δ' ὀδυνηρὸν ἐπέλθῃ
γῆρας, ὅ τ' αἰσχρὸν ὁμῶς καὶ καλὸν ἄνδρα τιθεῖ,

αἰεί μιν φρένας ἀμφὶ κακαὶ τείρουσι μέριμναι,
οὐδ' αὐγὰς προσορῶν τέρπεται ἠελίου,
ἀλλ' ἐχθρὸς μὲν παισὶν, ἀτίμαστος δὲ γυναιξίν·
οὕτως ἀργαλέον γῆρας ἔθηκε θεός.

ii.

Ἡμεῖς δ' οἷά τε φύλλα φύει πολυανθέος ὥρῃ
ἔαρος, ὅτ' αἶψ' αὐγῇς αὔξεται ἠελίου,
τοῖς ἴκελοι πήχυιον ἐπὶ χρόνον ἄνθεσιν ἥβης
τερπόμεθα, πρὸς θεῶν εἰδότες οὔτε κακὸν
οὔτ' ἀγαθόν· Κῆρες δὲ παρεστήκασι μέλαιναι,
ἡ μὲν ἔχουσ' τέλος γήραος ἀργαλέου,
ἡ δ' ἑτέρη θανάτοιο· μίνυνθα δὲ γίγνεται ἥβης
καρπὸς, ὅσον τ' ἐπὶ γῆν κίδναται ἠέλιος·
αὐτὰρ ἐπὴν δὴ τοῦτο τέλος παραμείψεται ὥρης,
αὐτίκα τεθνάναι βέλτιον ἢ βίοτος·
πολλὰ γὰρ ἐν θυμῷ κακὰ γίγνεται· ἄλλοτε οἶκος
τρυχοῦται, πενίης δ' ἔργ' ὀδυνηρὰ πέλει·
ἄλλος δ' αὖ παίδων ἐπιδεύεται, ὧν τε μάλιστα
ἱμείρων κατὰ γῆς ἔρχεται εἰς Ἀΐδην·
ἄλλος νοῦσον ἔχει θυμοφθόρον· οὐδέ τις ἔστιν
ἀνθρώπων, ᾧ Ζεὺς μὴ κακὰ πολλὰ διδοῖ.

iii.

Τὴν σαυτοῦ φρένα τέρπε· δυσηλεγέων δὲ πολιτῶν
ἄλλος τίς σε κακῶς, ἄλλος ἄμεινον ἐρεῖ.

V.

Alcman.

i.

Οὔ μ' ἔτι, παρθενικαὶ μελιγάρυες ἱμερόφωνοι,
γυῖα φέρειν δύναται· βάλε δὴ βάλε κηρύλος εἴην,
ὅς τ' ἐπὶ κύματος ἄνθος ἁμ' ἀλκυόνεσσι ποτῆται
νηλεγὲς ἦτορ ἔχων, ἁλιπόρφυρος εἶαρος ὄρνις.

ii.

Εὕδουσιν δ' ὀρέων κορυφαί τε καὶ φάραγγες,
πρώονές τε καὶ χαράδραι,
φύλλα θ' ἑρπετά θ' ὅσσα τρέφει μέλαινα γαῖα,
θῆρές τ' ὀρεσκῷοι καὶ γένος μελισσᾶν
καὶ κνώδαλ' ἐν βένθεσι πορφυρέας ἁλός·
εὕδουσιν δ' οἰωνῶν φῦλα τανυπτερύγων.

VI.

Sappho.

i.

Ποικιλόθρον', ἀθάνατ' Ἀφρόδιτα,
παῖ Δίος, δολόπλοκε, λίσσομαί σε
μή μ' ἄσαισι μήτ' ὀνίαισι δάμνα,
πότνια, θῦμον·
ἀλλὰ τυῖδ' ἔλθ', αἴ ποτα κἀτέρωτα
τᾶς ἔμας αὐδᾶς ἀΐοισα πήλυι
ἔκλυες, πάτρος δὲ δόμον λίποισα
χρύσιον ἦλθες

ἄρμ' ὑποζεύξαισα· κάλοι δέ σ' ἆγον
ὤκεες στροῦθοι περὶ γᾶς μελαίνας
πύκνα δινεῦντες πτέρ' ἀπ' ὠράνω αἴθε-
ρος διὰ μέσσω.
αἶψα δ' ἐξίκοντο· τὺ δ', ὦ μάκαιρα,
μειδιάσαισ' ἀθανάτῳ προσώπῳ,
ἤρε', ὅττι δηὖτε πέπονθα κὤττι
δηὖτε κάλημι,
κὤττ' ἔμῳ μάλιστα θέλω γένεσθαι
μαινόλᾳ θύμῳ· τίνα δηὖτε Πείθω
μαῖς ἄγην ἐς σὰν φιλότατα, τίς σ', ὦ
Ψάπφ', ἀδικήει;
καὶ γὰρ αἰ φεύγει, ταχέως διώξει,
αἰ δὲ δῶρα μὴ δέκετ', ἄλλα δώσει,
αἰ δὲ μὴ φίλει, ταχέως φιλήσει
κωὐκ ἐθέλοισα.
ἔλθε μοι καὶ νῦν, χαλεπᾶν δὲ λῦσον
ἐκ μερίμνᾶν, ὅσσα δέ μοι τέλεσσαι
θῦμος ἰμέρρει, τέλεσον· σὺ δ' αὔτα
σύμμαχος ἔσσο.

ii.

Φαίνεταί μοι κῆνος ἴσος θέοισιν
ἔμμεν ὤνηρ, ὅστις ἐναντίος τοι
ἰζάνει, καὶ πλασίον ἆδυ φωνεί-
σας ὑπακούει

καὶ γελαίσας ἰμερόεν, τό μοι μὰν
καρδίαν ἐν στήθεσιν ἐπτόασεν·
ὡς γὰρ εὔιδον βροχέως σε, φώνας
οὐδὲν ἔτ' ἴκει·
ἀλλὰ καμ μὲν γλῶσσα ἔαγε, λέπτον δ'
αὔτικα χρῶ πῦρ ὑπαδεδρόμακεν,
ὀππάτεσσι δ' οὐδὲν ὄρημ', ἐπιρρόμ-
βεισι δ' ἄκουαι.
ἀ δέ ἴδρως κακχέεται, τρόμος δὲ
πᾶσαν ἄγρει, χλωροτέρα δὲ ποίας
ἔμμι, τεθνάκην δ' ὀλίγῳ 'πιδεύην
φαίνομαι.

iii.

Δέδυκε μὲν ἀ σελάνα
καὶ Πληΐαδες, μέσαι δὲ
νύκτες, παρὰ δ' ἔρχετ' ὤρα,
ἔγω δὲ μόνα καθεύδω.

iv.

Οἷον τὸ γλυκύμαλον ἐρεύθεται ἄκρῳ ἐπ' ὔσδῳ
ἄκρον ἐπ' ἀκροτάτῳ· λελάθοντο δὲ μαλοδρόπηες,
οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐφίκεσθαι.
οἷαν τὰν ὑάκινθον ἐν οὔρεσι ποίμενες ἄνδρες
πόσσι καταστείβοισι, χάμαι δέ τε πόρφυρον ἄνθος.

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v.

Ἔσπερε, πάντα φέρεις, ὅσα φαίνολις ἐσκέδασ' αὔως,
φέρεις ὄϊν, φέρεις αἶγα, φέρεις ματέρι παῖδα.

vi.

Κατθάνοισα δὲ κείσεαι, οὐδέ ποτα μναμοσύνα σέθεν
ἔσσετ' οὔτε τότ' οὔτ' ὕστερον· οὐ γὰρ πεδέχεις βρόδων
τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κὴν Ἀΐδα δόμοις
φοιτάσεις πεδ' ἀμαύρων νεκύων ἐκπεποταμένα.

vii.

Γλύκεια μᾶτερ, οὔτοι δύναμαι κρέκην τὸν ἶστον,
πόθῳ δάμεισα παῖδος βραδίναν δι' Ἀφρόδιταν.

VII.

Alcæus.

i.

Πίνωμεν· τί τὸ λύχνον μένομεν; δάκτυλος ἀμέρα.
κἄδ δ' ἄειρε κυλίχναις μεγάλαις, ἄτα, ποικίλαις·
οἶνον γὰρ Σεμέλας καὶ Δίος υἷος λαθικάδεα
ἀνθρώποισιν ἔδωκ'· ἔγχεε κίρναις ἕνα καὶ δύο
πλέαις κὰκ κεφαλὰς, ἁ δ' ἑτέρα τὰν ἑτέραν κύλιξ
ὠθήτω.

ii.

Ὗει μὲν ὁ Ζεὺς, ἐκ δ' οὐράνω μέγας
χείμων, πεπάγασιν δ' ὑδάτων ῥόαι.
κάββαλλε τὸν χείμων', ἐπὶ μὲν τίθεις
πῦρ, ἐν δὲ κίρναις οἶνον ἀφειδέως
μέλιχρον, αὐτὰρ ἀμφὶ κόρσᾳ
μάλθακον ἀμφιτίθεις γνόφαλλον.
οὐ χρὴ κάκοισι θῦμον ἐπιτρέπην·
προκόψομεν γὰρ οὐδὲν ἀσάμενοι,
ὦ Βύκχι, φάρμακον δ' ἄριστον
οἶνον ἐνεικαμένοις μεθύσθην.

VIII.

Stesichorus.

i.

Οὐκ ἔστ' ἔτυμος λόγος οὗτος·
οὐδ' ἔβας ἐν νηυσὶν εὐσέλμοις,
οὐδ' ἵκεο πέργαμα Τροίας.

ii.

Ἀέλιος δ' Ὑπεριονίδας δέπας ἐσκατέβαινεν
χρύσεον, ὄφρα δι' Ὠκεανοῖο περάσας
ἀφίκοιθ' ἱερᾶς ποτὶ βένθεα νυκτὸς ἐρεμνᾶς
ποτὶ ματέρα κουριδίαν τ' ἄλοχον παῖδάς τε φίλους·
ὁ δ' ἐς ἄλσος ἔβα
δάφναισι κατάσκιον
ποσσὶ πάϊς Διός.

IX.

Solon.

i.

Μ. Αἰ γὰρ ἄτερ νούσων τε καὶ ἀργαλέων μελεδώνων
ὀγδωκονταέτη μοῖρα κίχοι θανάτου.

Σ. Ἀλλ' εἴ μοι κἂν νῦν ἔτι πείσεαι, ἔξελε τοῦτο,
μηδὲ μέγαιρ' ὅτι σεῦ λώϊον ἐφρασάμην·
καὶ μεταποίησον, Λιγυαστάδη, ὧδε δ' ἄειδε·
ἑξηκονταέτη μοῖρα κίχοι θανάτου.

ii.

Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα,
Μοῦσαι Πιερίδες, κλῦτέ μοι εὐχομένῳ·
ὄλβον μοι πρὸς θεῶν μακάρων δότε καὶ πρὸς ἁπάντων
ἀνθρώπων αἰεὶ δόξαν ἔχειν ἀγαθήν·
εἶναι δὲ γλυκὺν ὧδε φίλοις, ἐχθροῖσι δὲ πικρὸν,
τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν.
χρήματα δ' ἱμείρω μὲν ἔχειν, ἀδίκως δὲ πεπᾶσθαι
οὐκ ἐθέλω· πάντως ὕστερον ἦλθε δίκη.
πλοῦτον δ' ὃν μὲν δῶσι θεοὶ, παραγίγνεται ἀνδρὶ
ἔμπεδος ἐκ νεάτου πυθμένος εἰς κορυφήν·
ὃν δ' ἄνδρες τιμῶσιν ὑφ' ὕβριος, οὐ κατὰ κόσμον
ἔρχεται, ἀλλ' ἀδίκοις ἔργμασι πειθόμενος
οὐκ ἐθέλων ἕπεται· ταχέως δ' ἀναμίσγεται ἄτῃ·
ἀρχὴ δ' ἐξ ὀλίγου γίγνεται ὥστε πυρὸς,
φλαύρη μὲν τὸ πρῶτον, ἀνιηρὴ δὲ τελευτᾷ.
οὐ γὰρ δὴν θνητοῖς ὕβριος ἔργα πέλει.

ἀλλὰ Ζεὺς πάντων ἐφορᾷ τέλος, ἐξαπίνης δέ—
ὥστ' ἄνεμος νεφέλας αἶψα διεσκέδασεν
ἠρινὸς, ὃς πόντου πολυκύμονος, ἀτρυγέτοιο
πυθμένα κινήσας, γῆν κατὰ πυροφόρον
δηώσας καλὰ ἔργα, θεῶν ἔδος αἰπὺν ἱκάνει
οὐρανὸν, αἰθρίην δ' αὖθις ἔθηκεν ἰδεῖν·
λάμπει δ' ἠελίοιο μένος κατὰ πίονα γαῖαν
καλὸν, ἀτὰρ νεφέων οὐδὲν ἔτ' ἐστὶν ἰδεῖν·—
τοιαύτη Ζηνὸς πέλεται τίσις, οὐδ' ἐφ' ἑκάστῳ,
ὥσπερ θνητὸς ἀνὴρ, γίγνεται ὀξύχολος·
αἰεὶ δ' οὔ ἑ λέληθε διαμπερὲς, ὅστις ἀλιτρὸν
θυμὸν ἔχει, πάντως δ' ἐς τέλος ἐξεφάνη.
ἀλλ' ὁ μὲν αὐτίκ' ἔτισεν, ὁ δ' ὕστερον· ἢν δὲ φύγωσιν
αὐτοὶ, μηδὲ θεῶν μοῖρ' ἐπιοῦσα κίχῃ,
ἦλυθε πάντως αὖθις· ἀναίτιοι ἔργα τίνουσιν
ἢ παῖδες τούτων ἢ γένος ἐξοπίσω.

X.

Theognis.

i.

Σοὶ μὲν ἐγὼ πτέρ' ἔδωκα, σὺν οἷς ἐπ' ἀπείρονα πόντον
πωτήσῃ καὶ γῆν πᾶσαν ἀειράμενος
ῥηϊδίως· θοίνῃς δὲ καὶ εἰλαπίνῃσι παρέσσῃ
ἐν πάσαις, πολλῶν κείμενος ἐν στόμασιν·
καί σε σὺν αὐλίσκοισι λιγυφθόγγοις νέοι ἄνδρες
εὐκόσμως ἐρατοὶ καλά τε καὶ λιγέα

ᾄσονται· καὶ ὅταν δνοφερῆς ὑπὸ κεύθεσι γαίης
βῇς πολυκωκύτους εἰς Ἀΐδαο δόμους,
οὐδὲ τότ' οὐδὲ θανὼν ἀπολεῖς κλέος, ἀλλὰ μελήσεις
ἄφθιτον ἀνθρώποις αἰὲν ἔχων ὄνομα,
Κύρνε, καθ' Ἑλλάδα γῆν στρωφώμενος ἠδ' ἀνὰ νήσους,
ἰχθυόεντα περῶν πόντου ἔπ' ἀτρύγετον,
οὐχ ἵππων νώτοισιν ἐφήμενος· ἀλλά σε πέμψει
ἀγλαὰ Μουσάων δῶρα ἰοστεφάνων·
πᾶσι γάρ οἷσι μέμηλε καὶ ἐσσομένοισιν ἀοιδὴ
ἔσσῃ ὁμῶς, ὄφρ' ἂν ᾖ γῆ τε καὶ ἠέλιος·
αὐτὰρ ἐγὼν ὀλίγης παρὰ σεῦ οὐ τυγχάνω αἰδοῦς,
ἀλλ' ὥσπερ μικρὸν παῖδα λόγοις μ' ἀπατᾷς.

ii.

Πάντων μὲν μὴ φῦναι ἐπιχθονίοισιν ἄριστον,
μηδ' ἐσιδεῖν αὐγὰς ὀξέος ἠελίου·
φύντα δ' ὅπως ὤκιστα πύλας Ἀΐδαο περῆσαι,
καὶ κεῖσθαι πολλὴν γῆν ἐπαμησάμενον.

iii.

Ἄνθρωπ' ἀλλήλοισιν ἀπόπροθεν ὦμεν ἑταῖροι·
πλὴν πλούτου παντὸς χρήματός ἐστι κόρος.
δὴν δὴ καὶ φίλοι ὦμεν· ἀτάρ τ' ἄλλοισιν ὁμίλει
ἀνδράσιν, οἳ τὸν σὸν μᾶλλον ἴσασι νόον.

iv.

Ἤβα μοι, φίλε θυμέ· τάχ' αὖ τινὲς ἄλλοι ἔσονται,
ἄνδρες, ἐγὼ δὲ θανὼν γαῖα μέλαιν' ἔσομαι.
πῖν' οἶνον, τὸν ἐμοὶ κορυφῆς ἄπο Τηϋγέτοιο
ἄμπελοι ἤνεγκαν, τὰς ἐφύτευσ' ὁ γέρων
οὔρεος ἐν βήσσῃσι, θεοῖσι φίλος Θεότιμος,
ἐκ πλατανιστοῦντος ψυχρὸν ὕδωρ ἐπάγων.
τοῦ πίνων ἀπὸ μὲν χαλεπὰς σκεδάσεις μελεδῶνας,
θωρηχθεὶς δ' ἔσεαι πολλὸν ἅλαφροτέρως.

v.

Δεῦρο σὺν αὐλητῆρι παρὰ κλαίοντι γελῶντες
πίνωμεν, κείνου κήδεσι τερπόμενοι·
εὖδωμεν· φυλακὴ δὲ πόλευς φυλάκεσσι μελήσει
ἀστυφέλης ἐρατῆς πατρίδος ἡμετέρης.

vi.

Οὐκ εἶμ', οὐδ' ὑπ' ἐμοῦ κεκλήσεται, οὐδ' ἐπὶ τύμβῳ
οἰμωχθεὶς ὑπὸ γῆν εἶσι τύραννος ἀνήρ.
οὐδ' ἂν ἐκεῖνος ἐμοῦ τεθνηότος οὔτ' ἀνιῷτο,
οὔτε κατὰ βλεφάρων δάκρυα θερμὰ βάλοι.

XI.

(*Unknown.*)

Ἦλθ', ἦλθε χελιδὼν,
καλὰς ὥρας ἄγουσα,
καλοὺς ἐνιαυτούς,
ἐπὶ γαστέρα λευκὰ,
ἐπὶ νῶτα μέλαινα.
παλάθαν σὺ προκύκλει
ἐκ πίονος οἴκου,
οἴνου τε δέπαστρον,
τυρῶν τε κάνυστρον·
καὶ πύρνα χελιδὼν
καὶ λεκιθίταν
οὐκ ἀπωθεῖται. πότερ' ἀπίωμες, ἢ λαβώμεθα;
εἰ μέν τι δώσεις· εἰ δὲ μὴ, οὐκ ἐάσομεν,
ἢ τὰν θύραν φέρωμες ἢ τοὐπέρθυρον,
ἢ τὰν γυναῖκα τὰν ἔσω καθημέναν;
μικρὰ μέν ἐστι, ῥᾳδίως μιν οἴσομεν·
ἂν δὲ φέρῃς τι,
μέγα δή τι φέροιο.
ἄνοιγ', ἄνοιγε τὰν θύραν χελιδόνι·
οὐ γὰρ γέροντές ἐσμεν, ἀλλὰ παιδία.

XII.

Xenophanes.

εἷς θεὸς ἔν τε θεοῖσι καὶ ἀνθρώποισι μέγιστος,
οὔ τι δέμας θνητοῖσιν ὁμοίιος οὐδὲ νόημα.

* * * *

* ἀλλὰ βροτοὶ δοκέουσι θεοὺς γεγενῆσθαι
τὴν σφετέρην τ' αἴσθησιν ἔχειν φωνήν τε δέμας τε·

* * * *

ἀλλ' εἴτοι χείρας γ' εἶχον βόες ἠὲ λέοντες
ἢ γράψαι χείρεσσι καὶ ἔργα τελεῖν ἅπερ ἄνδρες,
καί κε θεῶν ἰδέας ἔγραφον καὶ σώματ' ἐποίουν
τοιαῦθ' οἷόν περ καὐτοὶ δέμας εἶχον ὁμοῖον,
ἵπποι μέν θ' ἵπποισι, βόες δέ τε βουσὶν ὁμοῖα.

XIII.

Anacreon.

i.

Πῶλε Θρηκίη, τί δή με λοξὸν ὄμμασιν βλέπουσα
νηλεῶς φεύγεις, δοκέεις δέ μ' οὐδὲν εἰδέναι σοφόν;

ἴσθι τοι, καλῶς μὲν ἄν τοι τὸν χαλινὸν ἐμβάλοιμι,
ἡνίας δ' ἔχων στρέφοιμί σ' ἀμφὶ τέρματα δρόμου.

νῦν δὲ λειμῶνάς τε βόσκεαι κοῦφά τε σκιρτῶσα παίζεις·
δεξιὸν γὰρ ἱπποσείρην οὐκ ἔχεις ἐπεμβάτην.

ii.

Μεγάλῳ δηὖτέ μ' Ἔρως ἔκοψεν ὥστε χαλκεὺς
πελέκει, χειμερίῃ δ' ἔλουσεν ἐν χαράδρῃ.

XIV.

Ibycus.

Ἦρι μὲν αἵ τε Κυδώνιαι
μηλίδες ἀρδόμεναι ῥοᾶν
ἐκ ποταμῶν, ἵνα παρθένων
κῆπος ἀκήρατος, αἵ τ' οἰνανθίδες
αὐξόμεναι σκιεροῖσιν ὑφ' ἔρνεσιν
οἰναρέοις θαλέθοισιν· ἐμοὶ δ' ἔρος
οὐδεμίαν κατάκοιτος ὥραν, ἄθ' ὑπὸ στεροπᾶς φλέγων
Θρηΐκιος βορέας,
ἄσσων παρὰ Κύπριδος ἀζαλέαις μανίαισιν ἐρεμνὸς ἀτέμβησι
κραταιῶς πεδόθεν σαλάσσων
ἠμετέρας φρένας.

XV.

Simonides.

i.

Τῶν ἐν Θερμοπύλαις θανόντων
εὐκλεὴς μὲν ἁ τύχα, καλὸς δ' ὁ πότμος,
βωμὸς δ' ὁ τάφος, πρὸ γόων δὲ μνᾶστις, ὁ δ' οἶκτος ἔπαινος·
ἐντάφιον δὲ τοιοῦτον οὔτ' εὐρὼς
οὔθ', ὁ πανδαμάτωρ ἀμαυρώσει χρόνος.
ἀνδρῶν δ' ἀγαθῶν ὅδε σηκὸς οἰκέταν εὐδοξίαν
Ἑλλάδος εἵλετο· μαρτυρεῖ δὲ καὶ Λεωνίδας
ὁ Σπάρτας βασιλεύς, ἀρετᾶς μέγαν λελοιπὼς
κόσμον ἀέναόν τε κλέος.

ii.

Τοῦ καὶ ἀπειρέσιοι πωτῶντ' ὄρνιθες ὑπὲρ κεφαλᾶς, ἀνὰ δ' ἰχθύες ὀρθοὶ
κυανέου ἐξ ὕδατος ἄλλοντο καλᾷ σὺν ἀοιδᾷ.
οὐδὲ γὰρ ἐννοσίφυλλος ἀήτα τότ' ὦρτ' ἀνέμων,
ἅ τις κατεκώλυε κιδναμέναν μελιαδέα γᾶρυν
ἀραρεῖν ἀκοαῖσι βροτῶν. 5
ὡς ὁπόταν χειμέριον κατὰ μῆνα πινύσκῃ
Ζεὺς ἅματα τέσσαρα καὶ δέκα, λαθάνεμόν τέ μιν
ὥραν καλέοισιν ἐπιχθόνιοι
ἱρὰν παιδοτρόφον ποικίλας
ἀλκυόνος. 10

iii.

Ὅτε λάρνακι ἐν δαιδαλέᾳ
ἄνεμος τέ μιν πνέων κινηθεῖσά τε λίμνα
δείματι ἤριπεν, οὔτ' ἀδιάνταισι παρειαῖς,
ἀμφί τε Περσέϊ βάλλε φίλαν χέρ', εἶπέ τ'· ὦ τέκος,
οἷον ἔχω πόνον· 5
σὺ δ' ἰωτεῖς γαλαθηνῷ τ' ἤτορι κνώσσεις ἐν ἀτερπεῖ
δούρατι χαλκεογόμφῳ
νυκτιλαμπεῖ κυανέῳ τε δνόφῳ σταλείς·
αὐαλέαν δ' ὕπερθεν τεὰν κόμαν βαθεῖαν
παριόντος κύματος οὐκ ἀλέγεις, 10
οὐδ' ἀνέμου φθόγγων,
κείμενος ἐν πορφυρέᾳ χλανίδι, καλὸν πρόσωπον.

εἰ δέ τοι δεινὸν τό γε δεινὸν ἦν,

καί κεν ἐμῶν ῥημάτων λεπτὸν ὑπεῖχες οὖας.
κέλομαι δ' εὖδε βρέφος, εὑδέτω δὲ πόντος,
εὑδέτω δ' ἄμετρον κακόν·
μεταιβολία δέ τις φανείη, Ζεῦ πάτερ, ἐκ σέο·
ὅτι δὲ θαρσαλέον ἔπος
εὔχομαι, τεκνόφι δίκαν σύγγνωθί μοι.

XVI.

Bacchylides.

Γλυκεῖ' ἀνάγκα
σευομένα κυλίκων θάλπησι θυμὸν,
Κύπριδος δ' ἐλπὶς διαιθύσσει φρένας

ἀμμιγνυμένα Διονυσίοισι δώροις.
ἀνδράσι δ' ὑψοτάτω πέμπει μερίμνας·
αὐτίχ' ὁ μὲν πόλεων κρήδεμνα λύει,
πᾶσι δ' ἀνθρώποις μοναρχήσειν δοκεῖ.

χρυσῷ δ' ἐλέφαντί τε μαρμαίροισιν οἶκοι,
πυροφόροι δὲ κατ' αἰγλήεντα [πόντον]
νῆες ἄγουσιν ἀπ' Αἰγύπτου μέγιστον
πλοῦτον· ὡς πίνοντος ὁρμαίνει κέαρ.

XVII.

Pindar.

i.

For Thero of Agrigentum, winner in the chariot race.

Ἀναξιφόρμιγγες ὕμνοι,
τίνα θεὸν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;
ἦτοι Πίσα μὲν Διός· Ὀλυμπιάδα δ' ἔστασεν Ἡρακλέης
ἀκρόθινα πολέμου·
Θήρωνα δὲ τετραορίας ἕνεκα νικαφόρου
γεγωνητέον, ὅπι δίκαιον ξένων, ἔρεισμ' Ἀκράγαντος,
εὐωνύμων τε πατέρων ἄωτον ὀρθόπολιν·
καμόντες οἱ πολλὰ θυμῷ
ἱερὸν ἔσχον οἴκημα ποταμοῦ, Σικελίας τ' ἔσαν
ὀφθαλμὸς, αἰών τ' ἔφεπε μόρσιμος, ὁ πλοῦτόν τε καὶ χάριν
ἄγων
γνησίαις ἐπ' ἀρεταῖς.
ἀλλ' ὦ Κρόνιε παῖ Ῥέας, ἕδος Ὀλύμπου νέμων

1—11. Of whom shall be the song of Olympic triumph? Of Zeus; of Heracles; of Thero, righteous in rule, victor in the race, flower of the glorious Cadmeian line.

12—52. And long be the Cadmeians glorious! On their past I waste no prayer. Ino and Semele it sufficed—suffice it for the

ἀέθλων τε κορυφὰν πόρον τ' Ἀλφεοῦ, ἰανθεὶς ἀοιδαῖς
εὔφρων ἄρουραν ἔτι πατρίαν σφίσιν κόμισον
λοιπῷ γένει. τῶν δὲ πεπραγμένων
ἐν δίκᾳ τε καὶ παρὰ δίκαν ἀποίητον οὐδ' ἂν
χρόνος ὁ πάντων πατὴρ δύναιτο θέμεν ἔργων τέλος·
λάθα δὲ πότμῳ σὺν εὐδαίμονι γένοιτ' ἄν.
ἐσλῶν γὰρ ὑπὸ χαρμάτων πῆμα θνάσκει
παλίγκοτον δαμασθέν,
ὅταν θεοῦ Μοῖρα πέμπῃ
ἀνεκὰς ὄλβον ὑψηλόν. ἕπεται δὲ λόγος εὐθρόνοις
Κάδμοιο κούραις, ἔπαθον αἳ μεγάλα, πένθος δ' ἐπίτνει βαρὺ
κρεσσόνων πρὸς ἀγαθῶν.
ζώει μὲν ἐν Ὀλυμπίοις, ἀποθανοῖσα βρόμῳ
κεραυνοῦ τανυέθειρα Σεμέλα, φιλεῖ δέ μιν Παλλὰς αἰεὶ,
καὶ Ζεὺς πατὴρ μᾶλα, φιλεῖ δὲ παῖς ὁ κισσοφόρος.
λέγοντι δ' ἐν καὶ θαλάσσᾳ
μετὰ κάραισι Νηρῆος ἁλίαις βίοτον ἄφθιτον
Ἰνοῖ τετάχθαι τὸν ὅλον ἀμφὶ χρόνον. ἤτοι βροτῶν γε
κέκριται
πεῖρας οὔ τι θανάτου,
οὐδ' ἀσύχιμον ἀμέραν ὁπότε παῖδ' ἀελίου
ἀτειρεῖ σὺν ἀγαθῷ τελευτάσομεν· ῥοαὶ δ' ἄλλοτ' ἄλλαι

present, that tears which cannot be unwept are dried in joy, joy which may again for a season give place to evil, as with Œdipus of old, but will return once more, as it returned in Thersander, as it returns in Thero to-day, crowning his cares with the triumph which asks our song.

εὐθυμιᾶν τε μετὰ καὶ πόνων ἐς ἄνδρας ἔβαν.
οὕτω δὲ Μοῖρ', ἅ τε πατρώϊον
τῶνδ' ἔχει τὸν εὔφρονα πότμον, θεόρτῳ σὺν ὄλβῳ
ἐπί τι καὶ πῆμ' ἄγει παλιντράπελον ἄλλῳ χρόνῳ·
ἐξ οὗπερ ἔκτεινε Λᾶον μόριμος υἱὸς
συναντόμενος, ἐν δὲ Πυθῶνι χρησθὲν
παλαίφατον τέλεσσεν.
ἰδοῖσα δ' ὀξεῖ' Ἐριννὺς
ἔπεφνέ οἱ σὺν ἀλλαλοφονίᾳ γένος ἀρήϊον·
λείφθη δὲ Θέρσανδρος ἐριπέντι Πολυνείκει, νέοις ἐν ἀέθλοις
ἐν μάχαις τε πολέμου
τιμώμενος, Ἀδραστιδᾶν θάλος ἀρωγὸν δόμοις·
ὅθεν σπέρματος ἔχοντι ῥίζαν. πρέπει τὸν Αἰνησιδάμου
ἐγκωμίων τε μελέων λυρᾶν τε τυγχανέμεν.
Ὀλυμπίᾳ μὲν γὰρ αὐτὸς
γέρας ἔδεκτο, Πυθῶνι δ' ὁμόκλαρον ἐς ἀδελφεὸν
Ἰσθμοῖ τε κοιναὶ Χάριτες ἄνθεα τεθρίππων δυωδεκαδρόμων
ἄγαγον· τὸ δὲ τυχεῖν
πειρώμενον ἀγωνίας, παραλύει δυσφρονᾶν.
ὁ μὰν πλοῦτος ἀρεταῖς δεδαιδαλμένος φέρει τῶν τε καὶ τῶν
καιρὸν, βαθεῖαν ὑπέχων μέριμναν ἀγροτέραν,

53–83. How does such wealth with virtue joined give great deeds to do and with hunger to achieve them stir the soul! a beacon-star of destiny to him who has learned the dooms of the just and unjust. For to the unjust dead there is penance appointed in return to earth: for the unjust in this life there is a doom below: but for the just is rest beside the honoured of the gods: and when for three

ἀστὴρ ἀρίζηλος, ἐτήτυμον
ἀνδρὶ φέγγος· εἴ γέ μιν ἔχων τις, οἶδεν τὸ μέλλον,
ὅτι θανόντων μὲν ἐνθάδ' αὖτις ἀπάλαμνοι φρένες
ποιναὶς ἔτισαν, τὰ δ' ἐν τᾷδε Διὸς ἀρχᾷ
ἀλιτρὰ κατὰ γᾶς δικάζει τις ἐχθρᾷ
λόγον φράσαις ἀνάγκᾳ
ἴσον δὲ νύκτεσσιν αἰεὶ,
ἴσα δ' ἐν ἁμέραις ἄλιον ἔχοντες ἀπονέστερον
ἐσλοὶ δέκονται βίοτον, οὐ χθόνα ταράσσοντες ἐν χερὸς ἀκμᾷ
οὐδὲ πόντιον ὕδωρ
κεινὰν παρὰ δίαιταν· ἀλλὰ παρὰ μὲν τιμίοις
θεῶν, οἵτινες ἔχαιρον εὐορκίαις, ἄδακρυν νέμονται
αἰῶνα· τοὶ δ' ἀπροσόρατον ὀκχέοντι πόνον.
ὅσοι δ' ἐτόλμασαν ἐστρὶς
ἑκατέρωθι μείναντες ἀπὸ πάμπαν ἀδίκων ἔχειν
ψυχὰν, ἔτειλαν Διὸς ὁδὸν παρὰ Κρόνου τύρσιν· ἔνθα μακάρων
νᾶσος ὠκεανίδες
αὖραι περιπνέοισιν· ἄνθεμα δὲ χρυσοῦ φλέγει,
τὰ μὲν χερσόθεν ἀπ' ἀγλαῶν δενδρέων, ὕδωρ δ' ἄλλα φέρβει,
ὅρμοισι τῶν χέρας ἀναπλέκοντι καὶ στεφάνοις
βουλαῖς ἐν ὀρθαῖσι Ῥαδαμάνθυος,

lives on earth and three ages below they have endured steadfastly, resisting injustice to the end, for them Zeus' own path opens to the tower of Cronos and the islands of the blessed, whose immortal crowns shall replace the olive Thero wins to-day: for there dwells Cadmus, the founder of his line, and thither go the pious and the bold to be counted with holy Peleus and the hero Achilles.

ὃν πατὴρ ἔχει Κρόνος ἑτοῖμον αὐτῷ πάρεδρον,
πόσις ὁ πάντων Ῥέας ὑπέρτατον ἐχοίσας θρόνον.
Πηλεύς τε καὶ Κάδμος ἐν τοῖσιν ἀλέγονται·
Ἀχιλλέα τ' ἔνεικ', ἐπεὶ Ζηνὸς ἦτορ
λιταῖς ἔπεισε, μάτηρ· 80
ὃς Ἕκτορ' ἔσφαλε, Τροίας
ἄμαχον ἀστραβῆ κίονα, Κύκνον τε θανάτῳ πόρεν,
Ἀοῦς τε παῖδ' Αἰθίοπα. πολλά μοι ὑπ' ἀγκῶνος ὠκέα βέλη
ἔνδον ἐντὶ φαρέτρας
φωνάεντα συνετοῖσιν· ἐς δὲ τοπὰν ἑρμηνέων 85
χατίζει. σοφὸς ὁ πολλὰ εἰδὼς φυᾷ· μαθόντες δὲ λάβροι
παγγλωσσίᾳ, κόρακες ὡς, ἄκραντα γαρύετον
Διὸς πρὸς ὄρνιχα θεῖον.
ἔπεχε νῦν σκοπῷ τόξον, ἄγε θυμέ, τίνα βάλλομεν
ἐκ μαλθακᾶς αὖτε φρενὸς εὐκλέας ὀϊστοὺς ἱέντες; ἐπί τοι 90
Ἀκράγαντι τανύσαις·
αὐδάσομαι ἐνόρκιον λόγον ἀλαθεῖ νόῳ,
τεκεῖν μή τιν' ἑκατόν γε ἐτέων πόλιν φίλοις ἄνδρα μᾶλλον
εὐεργέταν πραπίσιν ἀφθονέστερόν τε χέρα
Θήρωνος. ἀλλ' αἶνον ἔβα κόρος 95
οὐ δίκᾳ συναντόμενος, ἀλλὰ μάργων ὑπ' ἀνδρῶν,

83—92. Enough: my song shall stay its pinions: not, O envious tribe of daws, that the eagle can soar no longer; for see, once more I praise Thero, flower of a hundred years, liberal as beseems a king: but that envy waits on praise. Enough of the number of the sea-sands that they are countless: enough that Thero's good deeds are as the sands of the sea.

τὸ λαλαγῆσαι θέλων κρυφόν τε θέμεν ἐσλῶν καλοῖς
ἔργοις. ἐπεὶ ψάμμος ἀριθμὸν περιπέφευγεν·
ἐκεῖνος ὅσα χάρματ' ἄλλοις ἔθηκεν,
τίς ἂν φράσαι δύναιτο;

[Olymp. II.]

ii.

It is safer to think of the gods nothing unworthy.

ἦ θαυματὰ πολλὰ, καὶ πού τι καὶ βροτῶν φάτιν ὑπὲρ τὸν ἀλαθῆ λόγον
δεδαιδαλμένοι ψεύδεσι ποικίλοις ἐξαπατῶντι μῦθοι.
χάρις δ', ἅπερ ἅπαντα τεύχει τὰ μείλιχα θνατοῖς,
ἐπιφέροισα τιμὰν καὶ ἄπιστον ἐμήσατο πιστὸν
ἔμμεναι τοπολλάκις· 5
ἀμέραι δ' ἐπίλοιποι
μάρτυρες σοφώτατοι.
ἔστι δ' ἀνδρὶ φάμεν ἐοικὸς ἀμφὶ δαιμόνων καλά· μείων γὰρ αἰτία.

[Olymp. I. 28–35.]

iii.

The first Olympic games.

Τίς δὴ ποταίνιον
ἔλαχε στέφανον
χείρεσσι ποσίν τε καὶ ἅρματι, ἀγώνιον
ἐν δόξαν θέμενος εὖχος, ἔργῳ καθελών;

στάδιον μὲν ἀρίστευσεν, εὐθὺν τόνον
ποσσὶ τρέχων, παῖς ὁ Δικυμνίου
Θίωνός· ἵκεν δὲ Μιδέαθεν στρατὸν ἐλαύνων· ὁ δὲ πάλᾳ
κυδαίνων Ἔχεμος Τεγέαν·
Δόρυκλος δ' ἔφερε πυγμᾶς τέλος,
Τίρυνθα ναίων πόλιν·
ἀν' ἵπποισι δὲ τέτρασιν
ἀπὸ Μαντινέας Σᾶμος ὠλιροθίου·
ἄκοντι Φράστωρ ἔλασε σκοπόν·
μᾶκος δ' Ἐνικεὺς ἔδικε πέτρῳ χέρα κυκλώσαις ὑπὲρ ἁπάντων,
καὶ συμμαχία θόρυβον
παραίθυξε μέγαν. ἐν δ' ἕσπερον
ἔφλεξεν εὐώπιδος
σελάνας ἐρατὸν φάος,
ἀείδετο δὲ πᾶν τέμενος τερπναῖσι θαλίαις
τὸν ἐγκώμιον ἀμφὶ τρόπον.

[Olymp. XI. 60–77.]

iv.

For Hiero of Ætna, winner in the chariot race.

Χρυσέα φόρμιγξ, Ἀπόλλωνος καὶ ἰοπλοκάμων
σύνδικον Μοισᾶν κτέανον· τᾶς ἀκούει μὲν βάσις, ἀγλαΐας
ἀρχὰ,
πείθονται δ' ἀοιδοὶ σάμασιν,

Music, the marriage of Apollo's and the Muses' art, orders all

ἀγησιχόρων ὁπόταν προοιμίων ἀμβολὰς τεύχῃς ἐλελιζομένα.
καὶ τὸν αἰχματὰν κερανὸν σβεννύεις
ἀενάου πυρός. εὕδει δ' ἀνὰ σκάπτῳ Διὸς αἰετὸς, ὠκείαν
πτέρυγ' ἀμφοτέρωθεν χαλάξαις,
ἀρχὸς οἰωνῶν, κελαινῶπιν δ' ἐπί οἱ νεφέλαν
ἀγκύλῳ κρατὶ, γλεφάρων ἀδὺ κλαΐστρον, κατέχευας· ὁ δὲ
κνώσσων
ὑγρὸν νῶτον αἰωρεῖ, τεαῖς
ῥιπαῖσι κατασχόμενος. καὶ γὰρ βιατὰς Ἄρης, τραχεῖαν ἄνευθε
λιπὼν
ἐγχέων ἀκμὰν, ἰαίνει καρδίαν
κώματι, κῆλα δὲ καὶ δαιμόνων θέλγει φρένας, ἀμφί τε Λατοΐδα
σοφίᾳ βαθυκόλπων τε Μοισᾶν.
ὅσσα δὲ μὴ πεφίληκε Ζεὺς, ἀτύζονται βοὰν
Πιερίδων ἰόντα, γᾶν τε καὶ πόντον κατ' ἀμαιμάκετον,
ὅς τ' ἐν αἰνᾷ Ταρτάρῳ κεῖται, θεῶν πολέμιος,
Τυφὼς ἑκατοντακάρανος· τόν ποτε
Κιλίκιον θρέψεν πολυώνυμον ἄντρον· νῦν γε μὰν
ταί θ' ὑπὲρ Κύμας ἁλιερκέες ὄχθαι
Σικελία τ' αὐτοῦ πιέζει στέρνα λαχνάεντα· κίων δ' οὐρανία
συνέχει,
νιφόεσσ' Αἴτνα, πάνετες χιόνος ὀξείας τιθήνα·
τᾶς ἐρεύγονται μὲν ἀπλάτου πυρὸς ἀγνόταται
ἐκ μυχῶν παγαί· ποταμοὶ δ' ἀμέραισιν μὲν προχέοντι ῥόον
καπνοῦ

things, the song and dance which go on to-day, all things noble and

αἴθων'· ἀλλ' ἐν ὄρφναισιν πέτρας
φοίνισσα κυλινδομένα φλὸξ ἐς βαθεῖαν φέρει πόντου πλάκα
σὺν πατάγῳ.
κεῖνο δ' Ἀφαίστοιο κρουνοὺς ἑρπετόν
δεινοτάτους ἀναπέμπει· τέρας μὲν θαυμάσιον προσιδέσθαι,
θαῦμα δὲ καὶ παριόντων ἀκοῦσαι,
οἷον Αἴτνας ἐν μελαμφύλλοις δέδεται κορυφαῖς
καὶ πέδῳ, στρωμνὰ δὲ χαράσσοισ' ἅπαν νῶτον ποτικεκλιμένον
κεντεῖ.
εἴη, Ζεῦ, τὶν εἴη ἀνδάνειν,
ὃς τοῦτ' ἐφέπεις ὄρος, εὐκάρποιο γαίας μέτωπον, τοῦ μὲν
ἐπωνυμίαν
κλεινὸς οἰκιστὴρ ἐκύδανεν πόλιν
γείτονα, Πυθιάδος δ' ἐν δρόμῳ κάρυξ ἀνέειπέ νιν ἀγγέλλων
Ἱέρωνος ὑπὲρ καλλινίκου
ἅρμασι. ναυσιφορήτοις δ' ἀνδράσι πρώτα χάρις
ἐς πλόον ἀρχομένοις πομπαῖον ἐλθεῖν οὖρον· ἐοικότα γὰρ
καὶ τελευτὰν φερτέραν νόστου τυχεῖν. ὁ δὲ λόγος
ταύταις ἐπὶ συντυχίαις δόξαν φέρει
λοιπὸν ἔσεσθαι στεφάνοισί νιν ἵπποις τε κλυτὰν
καὶ σὺν εὐφώνοις θαλίαις ὀνομαστάν.
Λύκιε καὶ Δάλου ἀνάσσων Φοῖβε, Παρνασοῦ τε κράναν
Κασταλίαν φιλέων,
ἐθελήσαις ταῦτα νόῳ τιθέμεν εὔανδρόν τε χώραν.
ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροτέαις ἀρεταῖς,

strong, and the minds of the great gods themselves. Only the rebels

καὶ σοφοὶ καὶ χερσὶ βιαταὶ περίγλωσσοί τ' ἔφυν. ἄνδρα δ' ἐγὼ κεῖνον
αἰνῆσαι μενοινῶν ἔλπομαι
μὴ χαλκοπάραον ἄκονθ' ὡσείτ' ἀγῶνος βαλεῖν ἔξω παλάμᾳ δονέων,
μακρὰ δὲ ῥίψαις ἀμεύσασθ' ἀντίους. 45
εἰ γὰρ ὁ πᾶς χρόνος ὄλβον μὲν οὕτω καὶ κτεάνων δόσιν εὐθύνοι, καμάτων δ' ἐπίλασιν παράσχοι.
ἦ κεν ἀμνάσειεν, οἵαις ἐν πολέμοισι μάχαις
τλάμονι ψυχᾷ παρέμειν', ἀνίχ' εὑρίσκοντο θεῶν παλάμαις τιμάν,
οἵαν οὔτις Ἑλλάνων δρέπει,
πλούτου στεφάνωμ' ἀγέρωχον. νῦν γε μὰν τὰν Φιλοκτήταο δίκαν ἐφέπων 50
ἐστρατεύθη· σὺν δ' ἀναγκαίᾳ φίλον
καί τις ἐὼν μεγαλάνωρ ἔσανεν. φαντὶ δὲ Λαμνόθεν ἕλκει τειρόμενον μεταμείβοντας ἐλθεῖν
ἥρωας ἀντιθέους Ποίαντος υἱὸν τοξόταν·
ὃς Πριάμοιο πόλιν πέρσεν, τελεύτασέν τε πόνους Δαναοῖς,
ἀσθενεῖ μὲν χρωτὶ βαίνων, ἀλλά μοιρίδιον ἦν. 55
οὕτω δ' Ἱέρωνι πέλοι ὀρθωτὴρ θεὸς
τὸν προσέρποντα χρόνον, ὧν ἔραται, καιρὸν διδούς.
Μοῖσα, καὶ πὰρ Δεινομένει κελαδῆσαι
πίθεό μοι ποινὰν τεθρίππων. χάρμα δ' οὐκ ἀλλότριον νικαφορία πατέρος.

against Zeus' will hate and fear its power, such as the monster whom

ἄγ' ἔπειτ' Αἴτνας βασιλεῖ φίλιον ἐξεύρωμεν ὕμνον·
τῷ πόλιν κείναν θεοδμάτῳ σὺν ἔλευθερίᾳ
Ὑλλίδος στάθμας Ἱέρων ἐν νόμοις ἔκτισσ'· ἐθέλοντι δὲ Παμφύλου
καὶ μὰν Ἡρακλειδᾶν ἔκγονοι
ὄχθαις ὕπο Ταϋγέτου ναίοντες αἰεὶ μένειν τεθμοῖσιν ἐν Αἰγιμιοῦ
Δωρίοις. ἔσχον δ' Ἀμύκλας ὄλβιοι.
Πινδόθεν ὀρνύμενοι, λευκοπώλων Τυνδαριδᾶν βαθύδοξοι γείτονες, ὧν κλέος ἄνθησεν αἰχμᾶς.
Ζεῦ τέλει', αἰεὶ δὲ τοιαύταν Ἀμένα παρ' ὕδωρ
αἶσαν ἀστοῖς καὶ βασιλεῦσιν διακρίνειν ἔτυμον λόγον ἀνθρώπων.
σύν τοι τίν κεν ἀγητὴρ ἀνὴρ,
υἱῷ τ' ἐπιτελλόμενος, δᾶμον γεραίρων τράποι σύμφωνον ἐφ' ἀσυχίαν.
λίσσομαι νεῦσον, Κρονίων, ἄμερον
ὄφρα κατ' οἶκον ὁ Φοίνιξ ὁ Τυρσανῶν τ' ἁλαλατὸς ἔχῃ,
ναυσίστονον ὕβριν ἰδὼν τὰν πρὸ Κύμας·
οἷα Συρακοσίων ἀρχῷ δαμασθέντες πάθον,
ὠκυπόρων ἀπὸ ναῶν ὅς σφιν ἐν πόντῳ βάλεθ' ἁλικίαν,
Ἑλλάδ' ἐξέλκων βαρείας δουλίας. ἀρέομαι
πὰρ μὲν Σαλαμῖνος Ἀθαναίων χάριν
μισθὸν, ἐν Σπάρτᾳ δ' ἐρέω πρὸ Κιθαιρῶνος μάχαν,
ταῖσι Μήδειοι κάμον ἀγκυλότοξοι,

you see vomiting flames above you from his prison in Ætna near this

παρὰ δὲ τὰν εὔυδρον ἀκτὰν Ἰμέρα παίδεσσιν ὕμνον Δεινομένευς τελέσαις,
τὸν ἐδέξαντ' ἀμφ' ἀρετᾷ, πυλεμίων ἀνδρῶν καμόντων.
καιρὸν εἰ φθέγξαιο, πολλῶν πείρατα συντανύσαις
ἐν βραχεῖ, μείων ἔπεται μῶμος ἀνθρώπων. ἀπὸ γὰρ κόρος ἀμβλύνει
αἰανὴς ταχείας ἐλπίδας·
ἀστῶν δ' ἀκοὰ κρύφιον θυμὸν βαρύνει μάλιστ' ἐσλοῖσιν ἐπ' ἀλλοτρίοις.
ἀλλ' ὅμως, κρέσσων γὰρ οἰκτιρμοῦ φθόνος,
μὴ παρίει καλά. νώμα δικαίῳ πηδαλίῳ στρατόν· ἀψευδεῖ δὲ πρὸς ἄκμονι χάλκευε γλῶσσαν.
εἴ τι καὶ φλαῦρον παραιθύσσει, μέγα τοι φέρεται
πὰρ σέθεν. πολλῶν ταμίας ἐσσί· πολλοὶ μάρτυρες ἀμφοτέροις πιστοί.
εὐανθεῖ δ' ἐν ὀργᾷ παρμένων,
εἴπερ τι φιλεῖς ἀκοὰν ἀδεῖαν αἰεὶ κλύειν, μὴ κάμνε λίαν δαπάναις·
ἐξίει δ' ὥσπερ κυβερνάτας ἀνήρ
ἱστίον ἀνεμόεν. μὴ δολωθῇς, ὦ φίλος, εὐτραπέλοις κέρδεσσ'·
ὀπιθόμβροτον αὔχημα δόξας
οἷον ἀποιχομένων ἀνδρῶν δίαιταν μανύει
καὶ λογίοις καὶ ἀοιδοῖς. οὐ φθίνει Κροίσου φιλόφρων ἀρετά.
τὸν δὲ ταύρῳ χαλκέῳ καυτῆρα νηλέα νόον

new city of Hiero. Therefore let Hiero, the noble and the strong, unlike him, learn from music to order the pride of his power.

ἐχθρὰ Φάλαριν κατέχει παντᾶ φάτις,
οὐδέ μιν φόρμιγγες ὑπωρόφιαι κοινωνίαν
μαλθακὰν παίδων ὀάροισι δέκονται.
τὸ δὲ παθεῖν εὖ πρῶτον ἀέθλων· εὖ δ' ἀκούειν δευτέρα μοῖρ'·
ἀμφοτέροισι δ' ἀνὴρ
ὃς ἂν ἐγκύρσῃ καὶ ἕλῃ, στέφανον ὕψιστον δέδεκται. 100

[Pyth. I.]

V.

The glory of a man is better than his wealth. His day passes away quickly, though bright and calm when the day-spring from Zeus visits him.

Ὁ δὲ καλόν τι νέον λαχὼν
ἀβρότατος ἔπι μεγάλας
ἐξ ἐλπίδος πέταται
ὑποπτέροις ἀνορέαις, ἔχων
κρέσσονα πλούτου μέριμναν. ἐν δ' ὀλίγῳ βροτῶν 5
τὸ τερπνὸν αὔξεται· οὕτω δὲ καὶ πιτνεῖ χαμαὶ,
ἀποτρόπῳ γνώμᾳ σεσεισμένον.
ἐπάμεροι· τί δέ τις; τί δ' οὔ τις; σκιᾶς ὄναρ
ἄνθρωπος. ἀλλ' ὅταν αἴγλα διόσδοτος ἔλθῃ,
λαμπρὸν φέγγος ἔπεστιν ἀνδρῶν καὶ μείλιχος αἰών. 10

[Pyth. VIII. 88–97.]

vi.

Ἓν ἀνδρῶν, ἓν θεῶν γένος· ἐκ μιᾶς δὲ πνέομεν
ματρὸς ἀμφότεροι· διείργει δὲ πᾶσα κεκριμένα
δύναμις, ὡς τὸ μὲν οὐδέν, ὁ δὲ χάλκεος ἀσφαλὲς αἰὲν ἕδος
μένει οὐρανός. ἀλλά τι προσφέρομεν ἔμπαν ἢ μέγαν
νόον ἤτοι φύσιν ἀθανάτοις,
καίπερ ἐφαμερίαν οὐκ εἰδότες οὐδὲ μετὰ νύκτας ἄμμι πότμος
οἵαν τίν' ἔγραψε δραμεῖν ποτὶ στάθμαν.

[Nem. VI. 1-7.]

vii.

Δύο δέ τοι ζωᾶς ἄωτον μοῦνα ποιμαίνοντι τὸν ἄλπνιστον
εὐανθεῖ σὺν ὄλβῳ,
εἴ τις εὖ πάσχων λόγον ἐσλὸν ἀκούσῃ.
μὴ μάτευε Ζεὺς γενέσθαι· πάντ' ἔχεις,
εἴ σε τούτων μοῖρ' ἐφίκοιτο καλῶν.
θνατὰ θνατοῖσι πρέπει.

[Isth. V. 12–16.]

viii.

Ἴδετ' ἐν χορὸν, Ὀλύμπιοι,
ἔπι τε κλυτὰν πέμπετε χάριν, θεοὶ,
πολύβατον οἵτ' ἄστεος ὀμφαλὸν θυόεντα
ἐν ταῖς ἱεραῖς Ἀθάναις
οἰχνεῖτε πανδαίδαλόν τ' εὐκλέ' ἀγοράν· 5

ἰοδετᾶν λάβετε στεφάνων
τῶν ἐαριδρέπτων λοιβὰν, Διόθεν τέ με σὺν ἀγλαᾷ
ἴδετε πορευθέντ' ἀοιδᾷ δεύτερον
ἐπὶ κισσοδέταν θεὸν,
τὸν Βρόμιον Ἐριβόαν τε βροτοὶ καλέομεν.
γόνον ὑπάτων μὲν πατέρων μελπέμεν
γυναικῶν τε Καδμειᾶν ἔμολον.
ἐν Ἀργείᾳ Νεμέᾳ μάντιν οὐ λανθάνει
φοίνικος ἔρνος, ὁπότ' οἰχθέντος Ὡρᾶν θαλάμου
εὔοδμον ἐπαΐωσιν ἔαρ φυτὰ νεκτάρεα.
τότε βάλλεται,
τότ' ἐπ' ἀμβρόταν χέρσον ἐραταὶ
ἴων φόβαι, ῥόδα τε κόμαισι μίγνυται,
ἀχεῖ τ' ὀμφαὶ μελέων σὺν αὐλοῖς,
ἀχεῖ τε Σεμέλαν ἑλικάμπυκα χοροί.

[Fragm.]

ix.

Ἀκτὶς Ἀελίου, τί πολύσκοπ' ἐμήσαο θοῶν μᾶτερ ὀμμάτων;
ἄστρον ὑπέρτατον ἐν ἀμέρᾳ κλεπτόμενον·
ἔθηκας ἀμάχανον ἰσχὺν ποτανὰν ἀνδράσι καὶ σοφίας ὁδὸν,
ἐπεὶ σκότου
ἀτραπὸν ἐσσυμένα
ἐλαύνεις τι νεώτερον ἢ πάρος.
ἀλλά σε πρὸς Διὸς, ἱπποσύα, σ' ἱκετεύω,
ἀπήμον' ἐς ὄλβον τινὰ τράποις Θήβαις, ὦ πότνια, πάγκοινον
τέρας.

πολέμου δ' εἰ σᾶμα φέρεις τινὸς, ἢ καρποῦ φθίσιν, ἢ νιφετοῦ
σθένος ὑπέρφατον,
ἢ στάσιν οὐλομέναν,
ἢ πόντου κενέωσιν ἀνὰ πέδον,
ἢ παγετὸν χθονὸς, ἢ νότιον θέρος ὕδατι ζακότῳ διερὸν,
ἢ γαῖαν κατακλύσαισα θήσεις ἀνδρῶν νέον ἐξ ἀρχᾶς γένος,
ὀλοφύρομαι οὐδὲν ὅ τι πάντων μέτα πείσομαι.

[Fragm.]

X.

(1.)

Τοῖσι λάμπει μὲν μένος ἀελίου τᾶν ἐνθάδε νύκτα κάτω,
φοινικορόδοις δ' ἐνὶ λειμώνεσσι προάστιον αὐτῶν
καὶ λιβάνῳ σκιαρὸν καὶ χρυσέοις καρποῖς βεβριθός.
καὶ τοὶ μὲν ἵπποις γυμνασίοις τε, τοὶ δὲ πεσσοῖς,
τοὶ δὲ φορμίγγεσσι τέρπονται, παρὰ δέ σφισιν εὐανθὴς ἅπας
τέθαλεν ὄλβος·
ὀδμὰ δ' ἐρατὸν κατὰ χῶρον κίδναται
αἰεὶ θύα μιγνύντων πυρὶ τηλεφανεῖ παντοῖα θεῶν ἐπὶ βωμοῖς.—
* * *
ἔνθεν τὸν ἄπειρον ἐρεύγονται σκότον
βληχροὶ δνοφερᾶς νυκτὸς ποταμοί . . . .

(1.)

It is night here, but not there. In this poor suburb of tombs the body lies; but there the soul dwells in the suburb of Cronos' city, in meadows red with roses, golden with fruits. We weep here by the tomb; but there the soul makes merry with chariots and games and song.

(2.)

Ὀλβίᾳ δ' ἅπαντες αἴσᾳ λυσίπονον τελευτάν.
καὶ σῶμα μὲν πάντων ἕπεται θανάτῳ περισθενεῖ,
ζωὸν δ' ἔτι λείπεται αἰῶνος εἴδωλον· τὸ γάρ ἐστι μόνον
ἐκ θεῶν· εὕδει δὲ πρασσόντων μελέων, ἀτὰρ εὐδόντεσσιν ἐν
πολλοῖς ὀνείροις
δείκνυσι τερπνῶν ἐφέρποισαν χαλεπῶν τε κρίσιν.

(3.)

Οἷσι δὲ Φερσεφόνα ποινὰν παλαιοῦ πένθεος
δέξεται, ἐς τὸν ὕπερθεν ἅλιον κείνων ἐνάτῳ ἔτει
ἀνδιδοῖ ψυχὰν πάλιν,
ἐκ τᾶν βασιλῆες ἀγαυοὶ καὶ σθένει κραιπνοὶ σοφίᾳ τε μέγιστοι
ἄνδρες αὔξοντ'· ἐς δὲ τὸν λοιπὸν χρόνον ἥρωες ἁγνοὶ πρὸς
ἀνθρώπων καλεῦνται.

[Fragm. Dirges.]

(2, 3.)

Fate ever leads us onward to a period of our cares when the body dies, but that soul which sees in dreams while the body sleeps lives even in death; and the wise and holy are reborn into heroic life.

XVIII.

Callistratus.

Ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,
ὥσπερ Ἁρμόδιος κ' Ἀριστογείτων,
ὅτε τὸν τύραννον κτανέτην,
ἰσονόμους τ' Ἀθήνας ἐποιησάτην.

Φίλταθ' Ἁρμόδι', οὔ τί που τέθνηκας,
νήσοις δ' ἐν μακάρων σέ φασιν εἶναι,
ἵνα περ ποδώκης Ἀχιλεὺς,
Τυδεΐδην τέ φασιν ἐσθλὸν Διομήδεα.

ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,
ὥσπερ Ἁρμόδιος κ' Ἀριστογείτων,
ὅτ' Ἀθηναίης ἐν θυσιαις
ἄνδρα τύραννον Ἵππαρχον ἐκαινέτην.

αἰεὶ σφῷν κλέος ἔσσεται κατ' αἶαν.
Φίλταθ' Ἁρμόδιος κ' Ἀριστογείτων,
ὅτι τὸν τύραννον κτανέτην,
ἰσονόμους τ' Ἀθήνας ἐποιησάτην.

XIX.

(*Unknown.*)

Σύν μοι πῖνε, συνήβα,
συνέρα, συστεφανηφόρει,
σύν μοι μαινομένῳ μαίνει,
συσσωφρονήσω σώφρονι.

XX.

Aristotle.

Ἀρετὰ, πολύμοχθε γένει βροτείῳ
θήραμα κάλλιστον βίῳ,
σᾶς πέρι, παρθένε, μορφᾶς
καὶ θανεῖν ζηλωτὸς ἐν Ἑλλάδι πότμος
καὶ πόνους τλῆναι μαλεροὺς ἀκάμαντας·
τοῖον ἐπὶ φρένα βάλλεις
καρπόν τ' ἀθάνατον χρυσοῦ τε κρείσσω
καὶ γονέων μαλακαυγέοιό θ' ὕπνου·
σεῦ δ' ἕνεχ' οὐκ Διὸς Ἡρακλέης Λήδας τε κοῦροι
πόλλ' ἀνέτλασαν ἔργοις
σὰν ἀγρεύοντες δύναμιν.
σοῖς δὲ πόθοις Ἀχιλεὺς Αἴας τ' Αἴδαο δόμους ἦλθον·
σᾶς δ' ἕνεκεν φιλίου μορφᾶς καὶ Ἀταρνέος ἔντροφος ἀελίου
χήρωσεν αὐγάς·
τοιγὰρ ἀοίδιμος ἔργοις, ἀθάνατόν τέ μιν αὐξήσουσι Μοῦσαι
Μναμοσύναι θύγατρες, Διὸς ξενίου σέβας αὔξουσαι φιλίας τε
γέρας βεβαίου.

III. DRAMATIC POETS.

Ἤθοποιοὺς ποιοῦντες, καλλίους γράφουσιν.

Aristotle, Poet. 15.

ÆSCHYLUS.

I.

Salamis.

Ἐπεὶ δὲ φέγγος ἡλίου κατέφθιτο
καὶ νὺξ ἐπῆλθε, πᾶς ἀνὴρ κώπης ἄναξ
ἐς ναῦν ἐχώρει πᾶς θ' ὅπλων ἐπιστάτης·
τάξις δὲ τάξιν παρεκάλει νεὼς μακρᾶς·
πλέουσι δ' ὡς ἕκαστος ἦν τεταγμένος,
καὶ πάννυχοι δὴ διάπλοον καθίστασαν
ναῶν ἄνακτες πάντα ναυτικὸν λεών·
καὶ νὺξ ἐχώρει, κοὐ μάλ' Ἑλλήνων στρατὸς
κρυφαῖον ἔκπλουν οὐδαμῇ καθίστατο·
ἐπεί γε μέντοι λευκόπωλος ἡμέρα
πᾶσαν κατέσχε γαῖαν εὐφεγγὴς ἰδεῖν,
πρῶτον μὲν ἠχῇ κέλαδος Ἑλλήνων πάρα
μολπηδὸν ηὐφήμησεν, ὄρθιον δ' ἅμα
ἀντηλάλαξε νησιώτιδος πέτρας
ἠχώ· φόβος δὲ πᾶσι βαρβάροις παρῆν
γνώμης ἀποσφαλεῖσιν· οὐ γὰρ ὡς φυγῇ

παιᾶν' ἐφύμνουν σεμνὸν Ἕλληνες τότε,
ἀλλ' ἐς μάχην ὁρμῶντες εὐψύχῳ θράσει.
σάλπιγξ δ' ἀϋτῇ πάντ' ἐκεῖν' ἐπέφλεγεν·
εὐθὺς δὲ κώπης ῥοθιάδος ξυνεμβολῇ
ἔπαισαν ἅλμην βρύχιον ἐκ κελεύσματος,
θοῶς δὲ πάντες ἦσαν ἐκφανεῖς ἰδεῖν·
τὸ δεξιὸν μὲν πρῶτον εὐτάκτως κέρας
ἡγεῖτο κόσμῳ, δεύτερον δ' ὁ πᾶς στόλος
ἐπεξεχώρει, καὶ παρῆν ὁμοῦ κλύειν
πολλὴν βοήν, ὦ παῖδες Ἑλλήνων ἴτε,
ἐλευθεροῦτε πατρίδ', ἐλευθεροῦτε δὲ
παῖδας, γυναῖκας, θεῶν τε πατρῴων ἕδη,
θήκας τε προγόνων· νῦν ὑπὲρ πάντων ἀγών.
καὶ μὴν παρ' ἡμῶν Περσίδος γλώσσης ῥόθος
ὑπηντίαζε, κοὐκ ἔτ' ἦν μέλλειν ἀκμή.
εὐθὺς δὲ ναῦς ἐν νηὶ χαλκήρη στόλον
ἔπαισεν· ἦρξε δ' ἐμβολῆς Ἑλληνικὴ
ναῦς, κἀποθραύει πάντα Φοινίσσης νεὼς
κόρυμβ', ἐπ' ἄλλην δ' ἄλλος ἴθυνεν δόρυ.
τὰ πρῶτα μὲν δὴ ῥεῦμα Περσικοῦ στρατοῦ
ἀντεῖχεν· ὡς δὲ πλῆθος ἐν στενῷ νεῶν
ἤθροιστ', ἀρωγὴ δ' οὔτις ἀλλήλοις παρῆν,
αὐτοὶ δ' ὑφ' αὑτῶν ἐμβόλοις χαλκοστόμοις
παίουντ', ἔθραυον πάντα κωπήρη στόλον,
Ἑλληνικαί τε νῆες οὐκ ἀφρασμόνως
κύκλῳ πέριξ ἔθεινον, ὑπτιοῦτο δὲ
σκάφη νεῶν, θάλασσα δ' οὐκ ἔτ' ἦν ἰδεῖν,

ναναγίων πλήθουσα καὶ φόνου βροτῶν·
ἀκταὶ δὲ νεκρῶν χοιράδες τ' ἐπλήθυον·
φυγῇ δ' ἀκόσμῳ πᾶσα ναῦς ἠρέσσετο,
ὅσαιπερ ἦσαν βαρβάρου στρατεύματος·
τοὶ δ' ὥστε θύννους ἤ τιν' ἰχθύων βόλον
ἀγαῖσι κωπῶν θραύσμασίν τ' ἐρειπίων
ἔπαιον, ἐρράχιζον, οἰμωγὴ δ' ὁμοῦ
κωκύμασιν κατεῖχε πελαγίαν ἅλα,
ἕως κελαινῆς νυκτὸς ὄμμ' ἀφείλετο.
κακῶν δὲ πλῆθος, οὐδ' ἂν εἰ δέκ' ἤματα
στοιχηγοροίην, οὐκ ἂν ἐκπλήσαιμί σοι.
εὖ γὰρ τόδ' ἴσθι, μηδάμ' ἡμέρᾳ μιᾷ
πλῆθος τοσουτάριθμον ἀνθρώπων θανεῖν.

[Persians, 377–432.]

II.

The shade of Darius charges Atossa to warn Xerxes that his pride is his ruin.

Darius. Ἀλλ' οὐδ' ὁ μείνας νῦν ἐν Ἑλλάδος τόποις
στρατὸς κυρήσει νοστίμου σωτηρίας.
Chorus. πῶς εἶπας; οὐ γὰρ πᾶν στράτευμα βαρβάρων
περᾷ τὸν Ἕλλης πορθμὸν Εὐρώπης ἄπο;
Darius. παῦροί γε πολλῶν, εἴ τι πιστεῦσαι θεῶν
χρὴ θεσφάτοισιν, ἐς τὰ νῦν πεπραγμένα
βλέψαντα· συμβαίνει γὰρ οὐ τὰ μὲν, τὰ δ' οὔ.
κεἴπερ τάδ' ἐστὶ, πλῆθος ἔκκριτον στρατοῦ

λείπει κεναῖσιν ἐλπίσιν πεπεισμένος.
μίμνουσι δ' ἔνθα πεδίον Ἀσωπὸς ῥοαῖς
ἄρδει, φίλον πίασμα Βοιωτῶν χθονί·
οὗ σφιν κακῶν ὕψιστ' ἐπαμμένει παθεῖν,
ὕβρεως ἄποινα κἀθέων φρονημάτων·
οἳ γῆν μολόντες Ἑλλάδ' οὐ θεῶν βρέτη
ἠδοῦντο συλᾶν οὐδὲ πιμπράναι νεώς·
βωμοὶ δ' ἄϊστοι, δαιμόνων θ' ἱδρύματα
πρόρριζα φύρδην ἐξανέστραπται βάθρων.
τοιγὰρ κακῶς δράσαντες οὐκ ἐλάσσονα
πάσχουσι, τὰ δὲ μέλλουσι, κοὐδέπω κακῶν
κρηπὶς ὕπεστιν, ἀλλ' ἔτ' ἐκπιδύεται.
τόσος γὰρ ἔσται πέλανος αἱματοσταγὴς
πρὸς γῇ Ηλαταιῶν Δωρίδος λόγχης ὕπο·
θῖνες νεκρῶν δὲ καὶ τριετοσπόρῳ γονῇ
ἄφωνα σημανοῦσιν ὄμμασιν βροτῶν
ὡς οὐχ ὑπέρφευ θνητὸν ὄντα χρὴ φρονεῖν.
ὕβρις γὰρ ἐξανθοῦσ' ἐκάρπωσε στάχυν
ἄτης, ὅθεν πάγκλαυτον ἐξαμᾷ θέρος.
τοιαῦθ' ὁρῶντες τῶνδε τἀπιτίμια,
μέμνησθ' Ἀθηνῶν Ἑλλάδος τε, μηδέ τις
ὑπερφρονήσας τὸν παρόντα δαίμονα
ἄλλων ἐρασθεὶς ὄλβον ἐκχέῃ μέγαν.
Ζεύς τοι κολαστὴς τῶν ὑπερκόπων ἄγαν
φρονημάτων ἔπεστιν, εὔθυνος βαρύς.
πρὸς ταῦτ' ἐκεῖνον σωφρονεῖν κεχρημένον
πινύσκετ' εὐλόγοισι νουθετήμασι,

λῆξαι θεοβλαβοῦνθ' ὑπερκόπῳ θράσει.
σὺ δ', ὦ γεραιὰ μῆτερ ἡ Ξέρξου φίλη,
ἐλθοῦσ' ἐς οἴκους κόσμον ἅστις εὐπρεπὴς
λαβοῦσ' ὑπαντίαζε παιδί. παντὶ γὰρ
κακῶν ὑπ' ἄλγους λακίδες ἀμφὶ σώματι
στημορραγοῦσι ποικίλων ἐσθημάτων.
ἀλλ' αὐτὸν εὐφρόνως σὺ πράϋνον λόγοις·
μόνης γὰρ, οἶδα, σοῦ κλύων ἀνέξεται.
ἐγὼ δ' ἄπειμι γῆς ὑπὸ ζόφον κάτω.

[Persians, 796–839.]

III.

Amphiaraus.

Ἕκτον λέγοιμ' ἂν ἄνδρα σωφρονέστατον
ἀλκήν τ' ἄριστον μάντιν, Ἀμφιάρεω βίαν,
Ὁμολωΐσιν δὲ πρὸς πύλαις τεταγμένος
κακοῖσι βάζει πολλὰ Τυδέως βίαν,
τὸν ἀνδροφόντην, τὸν πόλεως ταράκτορα,
μέγιστον Ἄργει τῶν κακῶν διδάσκαλον,
Ἐρινύος κλητῆρα, πρόσπολον φόνου,
κακῶν τ' Ἀδράστῳ τῶνδε βουλευτήριον·
καὶ τὸν σὸν αὖθις πρόσμορον ἀδελφεὸν,
ἐξυπτιάζων ὄνομα, Πολυνείκους βίαν,
δίς τ' ἐν τελευτῇ τοὔνομ' ἐνδατούμενος,
καλεῖ. λέγει δὲ τοῦτ' ἔπος διὰ στόμα·
" ἦ τοῖον ἔργον καὶ θεοῖσι προσφιλὲς
καλόν τ' ἀκοῦσαι καὶ λέγειν μεθυστέροις,

πόλιν πατρῴαν καὶ θεοὺς τοὺς ἐγγενεῖς
πορθεῖν, στράτευμ' ἐπακτὸν ἐμβεβληκότα.
μητρός τε πηγὴν τίς κατασβέσει δίκη;
πατρίς τε γαῖα σῆς ὑπὸ σπουδῆς δορὶ
ἁλοῦσα πῶς σοι ξύμμαχος γενήσεται;
ἔγωγε μὲν δὴ τήνδε πιανῶ χθόνα,
μάντις κεκευθὼς πολεμίας ὑπὸ χθονός.
μαχώμεθ', οὐκ ἄτιμον ἐλπίζω μόρον."
τοιαῦθ' ὁ μάντις ἀσπίδ' εὔκυκλον νέμων
πάγχαλκον ηὔδα· σῆμα δ' οὐκ ἐπῆν κύκλῳ.
οὐ γὰρ δοκεῖν ἄριστος, ἀλλ' εἶναι θέλει,
βαθεῖαν ἄλοκα διὰ φρενὸς καρπούμενος,
ἐξ ἧς τὰ κεδνὰ βλαστάνει βουλεύματα.
τούτῳ σοφούς τε κἀγαθοὺς ἀντηρέτας
πέμπειν ἐπαινῶ. δεινὸς ὃς θεοὺς σέβει.

Eteocles. φεῦ τοῦ ξυναλλάσσοντος ὄρνιθος βροτοῖς
δίκαιον ἄνδρα τοῖσι δυσσεβεστέροις.
ἐν παντὶ πράγει δ' ἔσθ' ὁμιλίας κακῆς
κάκιον οὐδέν, καρπὸς οὐ κομιστέος.
ἄτης ἄρουρα θάνατον ἐκκαρπίζεται·
ἢ γὰρ ξυνεσβὰς πλοῖον εὐσεβὴς ἀνὴρ
ναύταισι θερμοῖς καὶ πανουργίᾳ τινὶ
ὄλωλεν ἀνδρῶν σὺν θεοπτύστῳ γένει,
ἢ ξὺν πολίταις ἀνδράσιν δίκαιος ὢν
ἐχθροξένοις τε καὶ θεῶν ἀμνήμοσι
ταὐτοῦ κυρήσας ἐκδίκως ἀγρεύματος,
πληγεὶς θεοῦ μάστιγι παγκοίνῳ δάμη.

οὗτος δ' ὁ μάντις, υἱὸν Οἰκλέους λέγω,
σώφρων δίκαιος ἀγαθὸς εὐσεβὴς ἀνὴρ,
μέγας προφήτης, ἀνοσίοισι συμμιγεὶς
θρασυστόμοισιν ἀνδράσιν βίᾳ φρενῶν
τείνουσι πομπὴν, τὴν μακρὰν πόλιν μολεῖν,
Διὸς θέλοντος ξυγκαθελκυσθήσεται.
δοκῶ μὲν οὖν σφε μηδὲ προσβαλεῖν πύλαις,
οὐχ ὡς ἄθυμον οὐδὲ λήματος κάκῃ,
ἀλλ' οἶδεν ὥς σφε χρὴ τελευτῆσαι μάχῃ,
εἰ καρπὸς ἔσται θεσφάτοισι Λοξίου.
φιλεῖ δὲ σιγᾶν ἢ λέγειν τὰ καίρια.
ὅμως δ' ἐπ' αὐτῷ φῶτα Λασθένους βίαν
ἐχθρόξενον πυλωρὸν ἀντιτάξομεν,
γέροντα τὸν νοῦν, σάρκα δ' ἠβῶσαν φέρει,
ποδῶκες ὄμμα, χεῖρα δ' οὐ βραδύνεται
παρ' ἀσπίδος γυμνωθὲν ἁρπάσαι δόρυ.
θεοῦ δὲ δῶρόν ἐστιν εὐτυχεῖν βροτούς.

[Seven against Thebes, 568–625.]

IV.

The will of Zeus.

Διὸς ἵμερος οὐκ εὐθήρατος ἐτύχθη.
πάντα τοι φλεγέθει
κἀν σκότῳ μελαίνᾳ ξὺν τύχᾳ
μερόπεσσι λαοῖς.
πίπτει δ' ἀσφαλὲς οὐδ' ἐπὶ νώτῳ,
κορυφᾷ Διὸς εἰ κρανθῇ πρᾶγμα τέλειον.

δαυλοὶ γὰρ πραπίδων
δάσκιοί τε τείνουσιν πόροι,
κατιδεῖν ἄφραστοι.
ἰάπτει δ' ἐλπίδων
ἀφ' ὑψιπύργων πανώλεις βροτοὺς,
βίαν δ' οὔτιν' ἐξοπλίζει,
τὰν ἄπονον δαιμονίων· ἥμενον ἄνω φρόνημά πως
αὐτόθεν ἔξέπραξεν ἔμπας ἑδράνων ἐφ' ἁγνῶν.

[Suppliants, 86-101.]

V.

Prometheus alone on the rock calls nature to witness his sufferings. The Chorus of the Oceanides approaches him.

Prometheus. Ὦ δῖος αἰθὴρ καὶ ταχύπτεροι πνοαὶ,
ποταμῶν τε πηγαὶ, ποντίων τε κυμάτων
ἀνήριθμον γέλασμα, παμμῆτόρ τε γῆ,
καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ·
ἴδεσθέ μ' οἷα πρὸς θεῶν πάσχω θεός.
δέρχθηθ' οἵαις αἰκίαισιν
διακναιόμενος τὸν μυριετῆ
χρόνον ἀθλεύσω.
τοίονδ' ὁ νέος ταγὸς μακάρων
ἐξεῦρ' ἐπ' ἐμοὶ δεσμὸν ἀεικῆ.
φεῦ φεῦ, τὸ παρὸν τό τ' ἐπερχόμενον
πῆμα στενάχω, πῆ ποτε μόχθων
χρὴ τέρματα τῶνδ' ἐπιτεῖλαι.
καίτοι τί φημι ; πάντα προὐξεπίσταμαι

σκεθρῶς τὰ μέλλοντ', οὐδέ μοι ποταίνιον
πῆμ' οὐδὲν ἥξει. τὴν πεπρωμένην δὲ χρὴ
αἶσαν φέρειν ὡς ῥᾷστα, γιγνώσκοντ' ὅτι
τὸ τῆς ἀνάγκης ἔστ' ἀδήριτον σθένος.
ἀλλ' οὔτε σιγᾶν οὔτε μὴ σιγᾶν τύχας
οἷόν τέ μοι τάσδ' ἐστί. θνητοῖς γὰρ γέρα
πορὼν ἀνάγκαις ταῖσδ' ἐνέζευγμαι τάλας·
ναρθηκοπλήρωτον δὲ θηρῶμαι πυρὸς
πηγὴν κλοπαίαν, ἣ διδάσκαλος τέχνης
πάσης βροτοῖς πέφηνε καὶ μέγας πόρος.
τοιῶνδε ποινὰς ἀμπλακημάτων τίνω,
ὑπαιθρίοις δεσμοῖσι πασσαλευτὸς ὤν.
ἆ ἆ, ἔα ἔα.
τίς ἀχὼ, τίς ὀδμὰ προσέπτα μ' ἀφεγγὴς,
θεόσυτος, ἢ βρότειος, ἢ κεκραμένη,
ἵκετο τερμόνιον ἐπὶ πάγον
πόνων ἐμῶν θεωρὸς, ἢ τί δὴ θέλων;
ὁρᾶτε δεσμώτην με δύσποτμον θεὸν,
τὸν Διὸς ἐχθρὸν, τὸν πᾶσι θεοῖς
δι' ἀπεχθείας ἐλθόνθ' ὁπόσοι
τὴν Διὸς αὐλὴν εἰσοιχνεῦσιν,
διὰ τὴν λίαν φιλότητα βροτῶν.
φεῦ φεῦ, τί ποτ' αὖ κινάθισμα κλύω
πέλας οἰωνῶν; αἰθὴρ δ' ἐλαφραῖς
πτερύγων ῥιπαῖς ὑποσυρίζει.
πᾶν μοι φοβερὸν τὸ προσέρπον.

[Prometheus Bound, 88–127.]

VI.

The gifts of Prometheus to man.

Prometheus. Μή τοι χλιδῇ δοκεῖτε μηδ' αὐθαδίᾳ
σιγᾶν με· συννοίᾳ δὲ δάπτομαι κέαρ,
ὁρῶν ἐμαυτὸν ὧδε προυσελούμενον.
καίτοι θεοῖσι τοῖς νέοις τούτοις γέρα
τίς ἄλλος ἢ 'γὼ παντελῶς διώρισεν;
ἀλλ' αὐτὰ σιγῶ. καὶ γὰρ εἰδυίαισιν ἂν
ὑμῖν λέγοιμι· τὰν βροτοῖς δὲ πήματα
ἀκούσαθ', ὡς σφᾶς νηπίους ὄντας τὸ πρὶν
ἔννους ἔθηκα καὶ φρενῶν ἐπηβόλους.
λέξω δὲ, μέμψιν οὔτιν' ἀνθρώποις ἔχων,
ἀλλ' ὧν δέδωκ' εὔνοιαν ἐξηγούμενος·
οἳ πρῶτα μὲν βλέποντες ἔβλεπον μάτην,
κλύοντες οὐκ ἤκουον, ἀλλ' ὀνειράτων
ἀλίγκιοι μορφαῖσι τὸν μακρὸν χρόνον
ἔφυρον εἰκῇ πάντα, κοὔτε πλινθυφεῖς
δόμους προσείλους ἦσαν, οὐ ξυλουργίαν·
κατώρυχες δ' ἔναιον ὥστ' ἀήσυροι
μύρμηκες ἄντρων ἐν μυχοῖς ἀνηλίοις.
ἦν δ' οὐδὲν αὐτοῖς οὔτε χείματος τέκμαρ
οὔτ' ἀνθεμώδους ἦρος οὔτε καρπίμου
θέρους βέβαιον, ἀλλ' ἄτερ γνώμης τὸ πᾶν
ἔπρασσον, ἕς τε δή σφιν ἀντολὰς ἐγὼ
ἄστρων ἔδειξα τάς τε δυσκρίτους δύσεις.

καὶ μὴν ἀριθμὸν ἔξοχον σοφισμάτων
ἐξεῦρον αὐτοῖς, γραμμάτων τε συνθέσεις.
μνήμην θ' ἁπάντων μουσομήτορ' ἐργάτιν.
κἄζευξα πρῶτος ἐν ζυγοῖσι κνώδαλα
ζεύγλαισι δουλεύοντα· σώμασίν θ' ὅπως
θνητοῖς μεγίστων διάδοχοι μοχθημάτων
γένοιντ', ὑφ' ἅρματ' ἤγαγον φιληνίους
ἵππους, ἄγαλμα τῆς ὑπερπλούτου χλιδῆς.
θαλασσόπλαγκτα δ' οὔτις ἄλλος ἀντ' ἐμοῦ
λινόπτερ' εὗρε ναυτίλων ὀχήματα.
τοιαῦτα μηχανήματ' ἐξευρὼν τάλας
βροτοῖσιν, αὐτὸς οὐκ ἔχω σόφισμ' ὅτῳ
τῆς νῦν παρούσης πημονῆς ἀπαλλαγῶ.

[Prometheus Bound, 436–471.]

VII.

The Oceanides counsel submission.

Μηδάμ' ὁ πάντα νέμων
θεῖτ' ἐμᾷ γνώμᾳ κράτος ἀντίπαλον Ζεὺς,
μηδ' ἐλινύσαιμι θεοὺς ὁσίαις θοίναις ποτινισσομένα
βουφόνοις, παρ' Ὠκεανοῦ πατρὸς ἄσβεστον πόρον,
μηδ' ἀλίτοιμι λόγοις·
ἀλλά μοι τόδ' ἐμμένοι
καὶ μήποτ' ἐκτακείη.
ἡδύ τι θαρσαλέαις

τὸν μακρὸν τείνειν βίον ἐλπίσι, φαναῖς
θυμὸν ἀλδαίνουσαν ἐν εὐφροσύναις. φρίσσω δέ σε δερκομένα
μυρίοις μόχθοις διακναιόμενον * * * .
Ζῆνα γὰρ οὐ τρομέων
αὐτόνῳ γνώμῃ σέβει
θνατοὺς ἄγαν, Προμηθεῦ.
φέρ' ὅπως ἄχαρις χάριν, ὦ φίλος, εἰπέ, ποῦ τίς ἀλκά;
τίς ἐφαμερίων ἄρηξις; οὐδ' ἐδέρχθης
ὀλιγοδρανίαν ἄκικυν,
ἰσόνειρον, ᾗ τὸ φωτῶν
ἀλαὸν γένος ἐμπεποδισμένον;
οὔποτε θνατῶν τὰν Διὸς ἁρμονίαν ἀνδρῶν παρεξίασι βουλαί.
ἔμαθον τάδε σᾶς προσιδοῦσ' ὀλοὰς τύχας, Προμηθεῦ.
τὸ διαμφίδιον δέ μοι μέλος προσέπτα
τόδ' ἐκεῖνό θ' ὅτ' ἀμφὶ λουτρὰ
καὶ λέχος σὸν ὑμεναίουν
ἰότατι γάμων, ὅτε τὰν ὁμοπάτριον ἔδνοις
ἄγαγες Ἡσιόναν πιθὼν δάμαρτα κοινόλεκτρον.

[Prometheus Bound, 528–560.]

VIII.

Prometheus defies the power of Zeus.

Prometheus. Ἦ μὴν ἔτι Ζεὺς, καίπερ αὐθάδη φρονῶν,
ἔσται ταπεινὸς, οἷον ἐξαρτύεται
γάμον γαμεῖν, ὃς αὐτὸν ἐκ τυραννίδος
θρόνων τ' ἄϊστον ἐκβαλεῖ· πατρὸς δ' ἀρὰ

Κρόνου τότ' ἤδη παντελῶς κρανθήσεται,
ἦν ἐκπίτνων ἠρᾶτο δηναῖων θρόνων.
τοιῶνδε μόχθων ἐκτροπὴν οὐδεὶς θεῶν
δύναιτ' ἂν αὐτῷ πλὴν ἐμοῦ δεῖξαι σαφῶς.
ἐγὼ τάδ' οἶδα χῷ τρύπῳ. πρὸς ταῦτά νυν
θαρσῶν καθήσθω τοῖς πεδαρσίοις κτύποις
πιστὸς, τινάσσων τ' ἐν χεροῖν πύρπνουν βέλος.
οὐδὲν γὰρ αὐτῷ ταῦτ' ἐπαρκέσει τὸ μὴ οὐ
πεσεῖν ἀτίμως πτώματ' οὐκ ἀνασχετά·
τοῖον παλαιστὴν νῦν παρασκευάζεται
ἐπ' αὐτὸς αὑτῷ, δυσμαχώτατον τέρας·
ὃς δὴ κεραυνοῦ κρείσσον' εὑρήσει φλόγα,
βροντῆς θ' ὑπερβάλλοντα καρτερὸν κτύπον·
θαλασσίαν τε γῆς τινάκτειραν νόσον
τρίαιναν, αἰχμὴν τὴν Ποσειδῶνος, σκεδᾷ.
πταίσας δὲ τῷδε πρὸς κακῷ μαθήσεται
ὅσον τό τ' ἄρχειν καὶ τὸ δουλεύειν δίχα.

Chorus. σύ θην ἃ χρῄζεις, ταῦτ' ἐπιγλωσσᾷ Διός.

Prometheus. ἅπερ τελεῖται, πρὸς δ' ἃ βούλομαι λέγω.

Chorus. καὶ προσδοκᾶν χρὴ δεσπόσειν Διὸς τινά;

Prometheus. καὶ τῶνδέ γ' ἕξει δυσλοφωτέρους πόνους.

Chorus. πῶς δ' οὐχὶ ταρβεῖς τοιάδ' ἐκρίπτων ἔπη;

Prometheus. τί δ' ἂν φοβοίμην ᾧ θανεῖν οὐ μόρσιμον;

Chorus. ἀλλ' ἄθλον ἄν σοι τοῦδ' ἔτ' ἀλγίω πόροι.

Prometheus. ὁ δ' οὖν ποιείτω· πάντα προσδόκητά μοι.

Chorus. οἱ προσκυνοῦντες τὴν Ἀδράστειαν σοφοί.

Prometheus. σέβου, προσεύχου, θῶπτε τὸν κρατοῦντ' ἀεί,

ἐμοὶ δ' ἔλασσον Ζηνὸς ἡ μηδὲν μέλει.
δράτω, κρατείτω τόνδε τὸν βραχὺν χρόνον,
ὅπως θέλει· δαρὸν γὰρ οὐκ ἄρξει θεοῖς.
ἀλλ' εἰσορῶ γὰρ τόνδε τὸν Διὸς τρόχιν,
τὸν τοῦ τυράννου τοῦ νέου διάκονον·
πάντως τι καινὸν ἀγγελῶν ἐλήλυθε.

Hermes. σὲ τὸν σοφιστὴν, τὸν πικρῶς ὑπέρπικρον,
τὸν ἐξαμαρτόντ' ἐς θεοὺς ἐφημέροις
πορόντα τιμὰς, τὸν πυρὸς κλέπτην λέγω·
πατὴρ ἄνωγέ σ' οὔστινας κομπεῖς γάμους
αὐδᾶν, πρὸς ὧν τ' ἐκεῖνος ἐκπίπτει κράτους·
καὶ ταῦτα μέντοι μηδὲν αἰνικτηρίως,
ἀλλ' αὖθ' ἕκαστ' ἔκφραζε· μηδέ μοι διπλᾶς
ὁδοὺς, Προμηθεῦ, προσβάλῃς· ὁρᾷς δ' ὅτι
Ζεὺς τοῖς τοιούτοις οὐχὶ μαλθακίζεται.

Prometheus. σεμνόστομός γε καὶ φρονήματος πλέως
ὁ μῦθός ἐστιν, ὡς θεῶν ὑπηρέτου.
νέον νέοι κρατεῖτε καὶ δοκεῖτε δὴ
ναίειν ἀπενθῆ πέργαμ'· οὐκ ἐκ τῶνδ' ἐγὼ
δισσοὺς τυράννους ἐκπεσόντας ᾐσθόμην;
τρίτον δὲ τὸν νῦν κοιρανοῦντ' ἐπόψομαι
αἴσχιστα καὶ τάχιστα. μή τί σοι δοκῶ
ταρβεῖν ὑποπτήσσειν τε τοὺς νέους θεούς;
πολλοῦ γε καὶ τοῦ παντὸς ἐλλείπω. σὺ δὲ
κέλευθον ἥνπερ ἦλθες ἐγκόνει πάλιν·
πεύσει γὰρ οὐδὲν ὧν ἀνιστορεῖς ἐμέ.

Hermes. τοιοῖσδε μέντοι καὶ πρὶν αὐθαδίσμασιν

ἐς τάσδε σαυτὸν πημονὰς καθώρμισας.

Prometheus. τῆς σῆς λατρείας τὴν ἐμὴν δυσπραξίαν,
σαφῶς ἐπίστασ', οὐκ ἂν ἀλλάξαιμ' ἐγώ.
κρεῖσσον γὰρ οἶμαι τῇδε λατρεύειν πέτρᾳ
ἢ πατρὶ φῦναι Ζηνὶ πιστὸν ἄγγελον.
οὕτως ὑβρίζειν τοὺς ὑβρίζοντας χρεών.—

καὶ μὴν ἔργῳ κοὐκ ἔτι μύθῳ
χθὼν σεσάλευται·
βρυχία δ' ἠχὼ παραμυκᾶται
βροντῆς, ἕλικες δ' ἐκλάμπουσι
στεροπῆς ζάπυροι,
στρόμβοι δὲ κόνιν εἰλίσσουσι·
σκιρτᾷ δ' ἀνέμων πνεύματα πάντων
εἰς ἄλληλα
στάσιν ἀντίπνουν ἀποδεικνύμενα·
ξυντετάρακται δ' αἰθὴρ πόντῳ.
τοιάδ' ἐπ' ἐμοὶ ῥιπὴ διόθεν
τεύχουσα φόβον στείχει φανερῶς.
ὦ μητρὸς ἐμῆς σέβας, ὦ πάντων
αἰθὴρ κοινὸν φάος εἱλίσσων,
ἐσορᾷς μ' ὡς ἔκδικα πάσχω.

[Prometheus Bound, 907–970; 1080–1094.]

IX.

The sacrifice of Iphigenia.

Ζεὺς, ὅστις ποτ' ἐστὶν, εἰ τόδ' αὐ-
τῷ φίλον κεκλημένῳ,
τοῦτό νιν προσεννέπω.
οὐκ ἔχω προσεικάσαι,
πάντ' ἐπισταθμώμενος,
πλὴν Διὸς, εἰ τὸ μάταν ἀπὸ φροντίδος ἄχθος
χρὴ βαλεῖν ἐτητύμως·
οὐδ' ὅστις πάροιθεν ἦν μέγας,
παμμάχῳ θράσει βρύων,
οὐδὲν ἂν λέξαι πρὶν ὤν,
ὃς δ' ἔπειτ' ἔφυ, τρια-
κτῆρος οἴχεται τυχών·
Ζῆνα δέ τις προφρόνως ἐπινίκια κλάζων
τεύξεται φρενῶν τὸ πᾶν·
τὸν φρονεῖν βροτοὺς ὁδώ-
σαντα, τὸν πάθει μάθος
θέντα κυρίως ἔχειν.
στάζει δ' ἔν θ' ὕπνῳ πρὸ καρδίας
μνησιπήμων πόνος· καὶ παρ' ἄ-
κοντας ἦλθε σωφρονεῖν·

The altars are blazing as for a triumph. But there is a matter of dark omen for the Atreidæ, which may Zeus clear away, for there is none else who can (1–22). When the army of the Argives was

δαιμόνων δέ που χάρις
βίαιος σέλμα σεμνὸν ἡμένων,
καὶ τόθ' ἡγεμὼν ὁ πρέσ-
βυς νεῶν Ἀχαιϊκῶν,
μάντιν οὔτινα ψέγων,
ἐμπαίοις τύχαισι συμπνέων.—
εὖτ' ἀπλοίᾳ κεναγγεῖ βαρύ-
νοντ' Ἀχαιϊκὸς λεὼς,
Χαλκίδος πέραν ἔχων
παλιρρόθοις ἐν Αὐλίδος τόποις,
πνοαὶ δ' ἀπὸ Στρυμόνος μολοῦσαι
κακόσχολοι, νήστιδες, δύσορμοι
βροτῶν ἄλαι, νεῶν τε καὶ πεισμάτων ἀφειδεῖς,
παλιμμήκη χρόνον τιθεῖσαι
τρίβῳ κατέξαινον ἄνθος Ἀργείων·
ἐπεὶ δὲ καὶ πικροῦ
χείματος ἄλλο μῆχαρ
βριθύτερον πρόμοισιν
μάντις ἔκλαγξεν προφέρων Ἄρτεμιν, ὥστε χθόνα βά-
κτροις ἐπικρούσαντας Ἀτρείδας δάκρυ μὴ κατασχεῖν·—
ἄναξ δ' ὁ πρέσβυς τότ' εἶπε φωνῶν·
" βαρεῖα μὲν κὴρ τὸ μὴ πιθέσθαι,
βαρεῖα δ', εἰ τέκνον δαΐξω, δόμων ἄγαλμα,

wasting at Aulis and the seer shewed there was no other way, the king gave his child to be a sacrifice for the ships (23–59). The stern arbiters cared not for her youth or her prayers: they bound her like a shegoat at the altar (60–77).

μαίνων παρθενοσφάγοισι
ῥείθροις πατρῴους χέρας βωμοῦ πέλας. 45
τί τῶνδ' ἄνευ κακῶν;
πῶς λιπόναυς γένωμαι,
ξυμμαχίας ἁμαρτών;
παυσανέμου γὰρ θυσίας παρθενίου θ' αἵματος ὀρ-
γᾷ περιόργως ἐπιθυμεῖν θέμις. εὖ γὰρ εἴη·" 50
ἐπεὶ δ' ἀνάγκας ἔδυ λέπαδνον
φρενὸς πνέων δυσσεβῆ τροπαίαν
ἄναγνον, ἀνίερον, τόθεν
τὸ παντότολμον φρονεῖν μετέγνω—
βροτοὺς θρασύνει γὰρ αἰσχρόμητις 55
τάλαινα παρακοπὰ
πρωτοπήμων—ἔτλα δ' οὖν
θυτὴρ γενέσθαι θυγατρὸς γυναικοποίνων πολέμων ἀρωγὰν
καὶ προτέλεια ναῶν·
λιτὰς δὲ καὶ κληδόνας πατρῴους 60
παρ' οὐδὲν αἴωνα παρθένειόν τ'
ἔθεντο φιλόμαχοι βραβῆς,
φράσεν δ' ἀόζοις πατὴρ μετ' εὐχάν,
δίκαν χιμαίρας ὕπερθε βωμοῦ
πέπλοισι περιπετῆ, 65
παντὶ θυμῷ προνωπῆ
λαβεῖν ἀέρδην, στόματός τε καλλιπρῴρου φυλακὰν κατασχεῖν

But as the arts of Calchas failed not of fulfilment so neither will justice fail, as those who have suffered always know.

But we will not forecast the evil (78–86).

φθόγγον ἀραῖον οἴκοις
βίᾳ χαλινῶν τ' ἀναύδῳ μένει.
κρόκου βαφὰς δ' ἐς πέδον χέουσα
ἔβαλλ' ἕκαστον θυτήρων ἀπ' ὄμματος βέλει φιλοίκτῳ,
πρέπουσά θ' ὡς ἐν γραφαῖς, προσεννέπειν
θέλουσ', ἐπεὶ πολλάκις
πατρὸς κατ' ἀνδρῶνας εὐτραπέζους
ἔμελψεν, ἁγνὰ δ' ἀταύρωτος αὐδᾷ πατρὸς
φίλου τριτόσπονδον εὔποτμόν τ'
αἰῶνα φίλως ἐτίμα.
τὰ δ' ἔνθεν οὔτ' εἶδον οὔτ' ἐννέπω·
τέχναι δὲ Κάλχαντος οὐκ ἄκραντοι.
δίκα δὲ τοῖς μὲν παθοῦσιν μαθεῖν ἐπιρρέπει τὸ μέλλον,
τὸ δὲ προκλύειν, ἐπεὶ γένοιτ' ἂν ἤλυσις, προχαιρέτω·
ἴσον δὲ τῷ προστένειν.
τορὸν γὰρ ἥξει σύνορθρον αὐγαῖς.
πέλοιτο δ' οὖν τἀπὶ τούτοισιν εὔπραξις, ὡς
θέλει τόδ' ἄγχιστον Ἀπίας
γαίας μονόφρουρον ἔρκος.

[Agamemnon, 160–257.]

X.

The Nemesis of Helen's crime.

Λιποῦσα δ' ἀστοῖσιν ἀσπίστορας
κλόνους λογχίμους τε καὶ ναυβάτας ὁπλισμούς,

For Helen's fault not Troy alone (1–4) nor only Menelaus

ἄγουσά τ' ἀντίφερνον Ἰλίῳ φθορὰν,
βέβακε ῥίμφα διὰ πυλᾶν,
ἄτλητα τλᾶσα· πολλὰ δ' ἔστενον
τόδ' ἐννέποντες δόμων προφῆται·
" ἰὼ ἰὼ δῶμα δῶμα καὶ πρόμοι,
ἰὼ λέχος καὶ στίβοι φιλάνορες.
πάρεστι σιγᾶσ', ἄτιμος, ἀλοίδορος,
ἄδιστος ἀφεμένων ἰδεῖν.
πάθῳ δ' ὑπερποντίας
φάσμα δόξει δόμων ἀνάσσειν.
εὐμόρφων δὲ κολοσσῶν
ἔχθεται χάρις ἀνδρὶ,
ὀμμάτων δ' ἐν ἀχηνίαις ἔρρει πᾶσ' Ἀφροδίτα.
ὀνειρόφαντοι δὲ πενθήμονες
πάρεισιν δοκαὶ φέρουσαι χάριν ματαίαν.
μάταν γὰρ εὖτ' ἂν ἐσθλά τις δοκῶν ὁρᾶν,
παραλλάξασα διὰ χερῶν,
βέβακεν ὄψις οὐ μεθύστερον
πτεροῖς ὀπαδοῖς ὕπνου κελεύθοις."
τὰ μὲν κατ' οἴκους ἐφ' ἑστίας ἄχη
τάδ' ἐστὶ καὶ τῶνδ' ὑπερβατώτερα.
τὸ πᾶν δ' ἀφ' Ἑλλάδος αἴας συνορμένοις
πένθεια τλησικάρδιος
δόμων ἑκάστου πρέπει.
πολλὰ γοῦν θιγγάνει πρὸς ἦπαρ·

suffered (5–22). There is no home in Hellas which mourns not for

οὓς μὲν γάρ τις ἔπεμψεν
οἶδεν· ἀντὶ δὲ φωτῶν
τεύχη καὶ σποδὸς εἰς ἑκάστου δόμους ἀφικνεῖται.
ὁ χρυσαμοιβὸς δ' Ἄρης σωμάτων
καὶ ταλαντοῦχος ἐν μάχῃ δορὸς
πυρωθὲν ἐξ Ἰλίου
φίλοισι πέμπει βαρὺ
ψῆγμα δυσδάκρυτον ἀντ-
ήνορος σποδοῦ γεμί-
ζων λέβητας εὐθέτου.
στένουσι δ' εὖ λέγοντες ἄνδρα τὸν μὲν ὡς
μάχης ἵδρις· τὸν δ' ἐν φοναῖς καλῶς πεσόντ'
ἀλλοτρίας διαὶ γυναικός. τάδε σῖγά τις βαὺ-
ζει. φθονερὸν δ' ὑπ' ἄλγος ἕρπει προδίκοις Ἀτρείδαις.
οἱ δ' αὐτοῦ περὶ τεῖχος
θήκας Ἰλιάδος γᾶς
εὔμορφοι κατέχουσιν· ἐχθρὰ δ' ἔχοντας ἔκρυψεν.
βαρεῖα δ' ἀστῶν φάτις ξὺν κότῳ·
δημοκράντου δ' ἀρᾶς τίνει χρέος.
μένει δ' ἀκοῦσαί τί μου
μέριμνα νυκτηρεφές·
τῶν πολυκτόνων γὰρ οὐκ
ἄσκοποι θεοί· κελαι-
ναὶ δ' Ἐρινύες· χρόνῳ
τυχηρὸν ὄντ' ἄνευ δίκας παλιντυχεῖ

a hero lost (22–43). And was the Atridæ's honour worth the price (44–45)? May there be no Nemesis in store (45–58)!

τριβᾷ βίου τιθεῖσ' ἀμαυρὸν, ἐν δ' ἀΐ-
στοις τελέθοντος οὔτις ἀλκά· τὸ δ' ὑπερκόπως κλύειν
εὖ βαρύ· βάλλεται γὰρ ὅσσοις Διόθεν κεραυνός.
κρίνω δ' ἄφθονον ὄλβον.
μήτ' εἴην πτολιπόρθης
μήτ' οὖν αὐτὸς ἁλοὺς ὑπ' ἄλλων βίον κατίδοιμι.

[Agamemnon, 404-474.]

XI.

Casandra's vision.

Casandra. Καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων
ἔσται δεδορκὼς νεογάμου νύμφης δίκην·
λαμπρὸς δ' ἔοικεν ἡλίου πρὸς ἀντολὰς
πνέων ἐσήξειν, ὥστε κύματος δίκην·
κλύζειν πρὸς αὐγὰς τοῦδε πήματος πολὺ
μεῖζον· φρενώσω δ' οὐκέτ' ἐξ αἰνιγμάτων.
καὶ μαρτυρεῖτε συνδρόμως ἴχνος κακῶν
ῥινηλατούσῃ τῶν πάλαι πεπραγμένων.
τὴν γὰρ στέγην τήνδ' οὔποτ' ἐκλείπει χορὸς
σύμφθογγος, οὐκ εὔφωνος· οὐ γὰρ εὖ λέγει.
καὶ μὴν πεπωκώς γ', ὡς θρασύνεσθαι πλέον,
βρότειον αἷμα κῶμος ἐν δόμοις μένει,
δύσπεμπτος ἔξω συγγόνων Ἐρινύων.
ὑμνοῦσι δ' ὕμνον δώμασιν προσήμεναι
πρώταρχον ἄτην· ἐν μέρει δ' ἀπέπτυσαν

εὐνὰς ἀδελφοῦ τῷ πατοῦντι δυσμενεῖς.
ἥμαρτον, ἢ θηρῶ τι τοξότης τὶς ὥς;
ἢ ψευδόμαντίς εἰμι θυροκόπος φλέδων;
ἐκμαρτύρησον προὐμόσας τό μ' εἰδέναι
λόγῳ παλαιὰς τῶνδ' ἁμαρτίας δύμων.

Chorus. καὶ πῶς ἂν ὅρκου πῆγμα γενναίως παγὲν
παιώνιον γένοιτο; θαυμάζω δέ σε
πόντου πέραν τραφεῖσαν ἀλλόθρουν πόλιν
κυρεῖν λέγουσαν, ὥσπερ εἰ παρεστάτεις.

Casandra. μάντις μ' Ἀπόλλων τῷδ' ἐπέστησεν τέλει.

Chorus. μῶν καὶ θεός περ ἱμέρῳ πεπληγμένος;

Casandra. πρότοῦ μὲν αἰδὼς ἦν ἐμοὶ λέγειν τάδε.

Chorus. ἁβρύνεται γὰρ πᾶς τις εὖ πράσσων πλέον.

Casandra. ἀλλ' ἦν παλαιστὴς, κάρτ' ἐμοὶ πνέων χάριν.

Chorus. ἦ καὶ τέκνων εἰς ἔργον ἠλθέτην νόμῳ;

Casandra. ξυναινέσασα Λοξίαν ἐψευσάμην.

Chorus. ἤδη τέχναισιν ἐνθέοις ἠρημένη;

Casandra. ἤδη πολίταις πάντ' ἐθέσπιζον πάθη.

Chorus. πῶς δῆτ' ἄνατος ἦσθα Λοξίου κότῳ;

Casandra. ἔπειθον οὐδέν' οὐδέν, ὡς τάδ' ἤμπλακον.

Chorus. ἡμῖν γε μὲν δὴ πιστὰ θεσπίζειν δοκεῖς.

Casandra. ἰοὺ ἰού, ὢ ὢ κακά.
ὑπ' αὖ με δεινὸς ὀρθομαντείας πόνος
ταράσσων φροιμίοις * * * *
ὁρᾶτε τούσδε τοὺς δόμοις ἐφημένους
νέους, ὀνείρων προσφερεῖς μορφώμασι;
παῖδες θανόντες ὡσπερεὶ πρὸς τῶν φίλων,

χεῖρας κρεῶν πλήθυντες οἰκείας βορᾶς,
σὺν ἐντέροις τε σπλάγχν', ἐποίκτιστον γέμος,
πρέπουσ' ἔχοντες, ὧν πατὴρ ἐγεύσατο.
ἐκ τῶνδε ποινὰς φημι βουλεύειν τινὰ
λέοντ' ἄναλκιν ἐν λέχει στρωφώμενον
οἰκουρὸν, οἴμοι, τῷ μολόντι δεσπότῃ
ἐμῷ· φέρειν γὰρ χρὴ τὸ δούλιον ζυγόν.
νεῶν τ' ἔπαρχος Ἰλίου τ' ἀναστάτης
οὐκ οἶδεν οἷα γλῶσσα μισητῆς κυνὸς
λέξασα, κἀκτείνασα φαιδρόνους, δίκην
ἄτης λαθραίου, τεύξεται κακῇ τύχῃ·—
τοιαῦτα τολμᾷ· θῆλυς ἄρσενος φονεὺς
ἔστιν· τί νιν καλοῦσα δυσφιλὲς δάκος
τύχοιμ' ἄν; ἀμφίσβαιναν, ἢ Σκύλλαν τινὰ
οἰκοῦσαν ἐν πέτραισι, ναυτίλων βλάβην,
θύουσαν Ἅιδου μητέρ', ἄσπονδόν τ' ἀρὰν
φίλοις πνέουσαν;—ὡς δ' ἐπωλολύξατο
ἡ παντότολμος, ὥσπερ ἐν μάχης τροπῇ,
δοκεῖ δὲ χαίρειν νοστίμῳ σωτηρίᾳ.
καὶ τῶνδ' ὅμοιον εἴ τι μὴ πείθω· τί γάρ;
τὸ μέλλον ἥξει. καὶ σύ μ' ἐν τάχει παρὼν
ἄγαν ἀληθόμαντιν οἰκτείρας ἐρεῖς.

Chorus. τὴν μὲν Θυέστου δαῖτα παιδείων κρεῶν
ξυνῆκα καὶ πέφρικα· καὶ φόβος μ' ἔχει
κλύοντ' ἀληθῶς οὐδὲν ἐξῃκασμένα.
τὰ δ' ἄλλ' ἀκούσας ἐκ δρόμου πεσὼν τρέχω.

Casandra. Ἀγαμέμνονός σέ φημ' ἐπόψεσθαι μόρον.

Chorus. εὔφημον, ὦ τάλαινα, κοίμησον στόμα.
Casandra. ἀλλ' οὔτι Παιὼν τῷδ' ἐπιστατεῖ λόγῳ.
Chorus. οὐκ, εἴπερ ἔσται γ'· ἀλλὰ μὴ γένοιτό πως.
Casandra. σὺ μὲν κατεύχει, τοῖς δ' ἀποκτείνειν μέλει.
Chorus. τίνος πρὸς ἀνδρὸς τοῦτ' ἄχος πορσύνεται;
Casandra. ἦ κάρτ' ἄρ' ἂν παρεσκόπεις χρησμῶν ἐμῶν.
Chorus. τοῦ γὰρ τελοῦντος οὐ ξυνῆκα μηχανήν.
Casandra. καὶ μὴν ἄγαν γ' Ἕλλην' ἐπίσταμαι φάτιν.
Chorus. καὶ γὰρ τὰ πυθόκραντα· δυσμαθῆ δ' ὅμως.
Casandra. παπαῖ, οἷον τὸ πῦρ ἐπέρχεται δέ μοι.
ὀτοτοῖ, Λύκει' Ἄπολλον, οἲ ἐγὼ ἐγώ.
αὕτη δίπους λέαινα συγκοιμωμένη
λύκῳ, λέοντος εὐγενοῦς ἀπουσίᾳ,
κτενεῖ με τὴν τάλαιναν· ὡς δὲ φάρμακον
τεύχουσα κἀμοῦ μισθὸν ἐνθήσει κοτῷ.
ἐπεύχεται θήγουσα φωτὶ φάσγανον
ἐμῆς ἀγωγῆς ἀντιτίσεσθαι φόνον.
τί δῆτ' ἐμαυτῆς καταγέλωτ' ἔχω τάδε,
καὶ σκῆπτρα καὶ μαντεῖα περὶ δέρῃ στέφη;
σὲ μὲν πρὸ μοίρας τῆς ἐμῆς διαφθερῶ.
ἴτ' ἐς φθόρον πεσόντ', ἐγὼ δ' ἅμ' ἕψομαι.
ἄλλην τιν' ἄτην ἀντ' ἐμοῦ πλουτίζετε.
ἰδοὺ δ' Ἀπόλλων αὐτὸς ἐκδύων ἐμὲ
χρηστηρίαν ἐσθῆτ' — ἐπώπτευσας δέ με
κἀν τοῖσδε κόσμοις καταγελωμένην μετὰ
φίλων, ὑπ' ἐχθρῶν — οὐ διχορρόπως — μάτην.
καλουμένη δὲ φοιτὰς ὡς ἀγύρτρια

πτωχὸς τάλαινα λιμοθνὴς ἡνεσχόμην.
καὶ νῦν ὁ μάντις μάντιν ἐκπράξας ἐμὲ
ἀπήγαγ' ἐς τοιάσδε θανασίμους τύχας.
βωμοῦ πατρῴου δ' ἀντ' ἐπίξηνον μένει
θερμῷ κοπείσῃ φοινίῳ προσφάγματι.
οὐ μὴν ἄτιμοί γ' ἐκ θεῶν τεθνήξομεν.
ἥξει γὰρ ἡμῶν ἄλλος αὖ τιμάορος,
μητροκτόνον φίτυμα, ποινάτωρ πατρός·
φυγὰς δ' ἀλήτης τῆσδε γῆς ἀπόξενος
κάτεισιν, ἄτας τάσδε θριγκώσων φίλοις·
ἄξει νιν ὑπτίασμα κειμένου πατρός.
τί δῆτ' ἐγὼ κάτοικος ὧδ' ἀναστένω;
ἐπεὶ τὸ πρῶτον εἶδον Ἰλίου πόλιν
πράξασαν ὡς ἔπραξεν, οἱ δ' εἶχον πόλιν
οὕτως ἀπαλλάσσουσιν ἐν θεῶν κρίσει,
ἰοῦσα πράξω, τλήσομαι τὸ κατθανεῖν,
ὀμώμοται γὰρ ὅρκος ἐκ θεῶν μέγας.
Ἄιδου πύλας δὲ τάσδ' ἐγὼ προσεννέπω·
ἐπεύχομαι δὲ καιρίας πληγῆς τυχεῖν,
ὡς ἀσφάδαστος, αἱμάτων εὐθνησίμων
ἀπορρυέντων, ὄμμα συμβάλω τόδε.

Chorus. ὦ πολλὰ μὲν τάλαινα, πολλὰ δ' αὖ σοφὴ
γύναι, μακρὰν ἔτεινας. εἰ δ' ἐτητύμως
μόρον τὸν αὑτῆς οἶσθα, πῶς θεηλάτου
βοὸς δίκην πρὸς βωμὸν εὐτόλμως πατεῖς;

Casandra. οὐκ ἔστ' ἄλυξις, ὦ ξένοι, χρόνῳ πλέω.

Chorus. ὁ δ' ὕστατός γε τοῦ χρόνου πρεσβεύεται.

Casandra. ἥκει τόδ' ἦμαρ· σμικρὰ κερδανῶ φυγῇ.
Chorus. ἀλλ' ἴσθι τλήμων οὖσ' ἀπ' εὐτόλμου φρενός.
Casandra. οὐδεὶς ἀκούει ταῦτα τῶν εὐδαιμόνων.
Chorus. ἀλλ' εὐκλεῶς τοι κατθανεῖν χάρις βροτῷ.
Casandra. ἰὼ πάτερ σοῦ τῶν τε γενναίων τέκνων.
Chorus. τί δ' ἐστὶ χρῆμα, τίς σ' ἀποστρέφει φόβος;
Casandra. φεῦ φεῦ.
Chorus. τί τοῦτ' ἔφευξας; εἴ τι μὴ φρενῶν στύγος.
Casandra. φόνον δόμοι πνέουσιν αἱματοσταγῆ.
Chorus. καὶ πῶς τόδ' ὄζει θυμάτων ἑφεστίων;
Casandra. ὅμοιος ἀτμὸς ὥσπερ ἐκ τάφου πρέπει.
Chorus. οὐ Σύριον ἀγλαΐσμα δῶμασιν λέγεις.
Casandra. ἀλλ' εἶμι κἀν δόμοισι κωκύσουσ' ἐμὴν
Ἀγαμέμνονός τε μοῖραν. ἀρκείτω βίος.
ἰὼ ξένοι.
οὔτοι δυσοίζω θάμνον ὡς ὄρνις φόβῳ·
ἀλλ' ὡς θανούσῃ μαρτυρεῖτέ μοι τόδε,
ὅταν γυνὴ γυναικὸς ἀντ' ἐμοῦ θάνῃ,
ἀνήρ τε δυσδάμαρτος ἀντ' ἀνδρὸς πέσῃ.
ἐπιξενοῦμαι ταῦτα δ' ὡς θανουμένη.
Chorus. ὦ τλῆμον, οἰκτείρω σε θεσφάτου μόρου.
Casandra. ἅπαξ ἔτ' εἰπεῖν ῥῆσιν ἢ θρῆνον θέλω
ἐμὸν τὸν αὐτῆς. ἡλίῳ δ' ἐπεύχομαι
πρὸς ὕστατον φῶς τοῖς ἐμοῖς τιμαόροις
ἐχθροῖς φονεῦσι τοῖς ἐμοῖς τίνειν ὁμοῦ
δούλης θανούσης, εὐμαροῦς χειρώματος.
ἰὼ βρότεια πράγματ'· εὐτυχοῦντα μὲν

σκιά τις ἂν πρέψειεν· εἰ δὲ δυστυχεῖ,
βολαῖς ὑγρώσσων σπόγγος ὤλεσεν γραφήν.
καὶ ταῦτ' ἐκείνων μᾶλλον οἰκτείρω πολύ.

[Agamemnon, 1178-1330.]

XII.

The dirges at Agamemnon's tomb.

Orestes. Ὦ πάτερ αἰνόπατερ, τί σοι
φάμενος ἢ τί ῥέξας
τύχοιμ' ἂν ἔκαθεν οὐρίσας, ἔνθα σ' ἔχουσιν εὐναὶ,
σκότῳ φάος ἰσόμοιρον; χάριτες δ'' ὁμοίως
κέκληνται γόος εὐκλεὴς προσθοδόμοις Ἀτρείδαις.
Chorus. τέκνον, φρόνημα τοῦ θανόντος οὐ δαμάζει
πυρὸς μαλερὰ γνάθος,
φαίνει δ' ὕστερον ὀργάς·
ὀτοτύζεται δ' ὁ θνήσκων, ἀναφαίνεται δ' ὁ βλάπτων.
πατέρων τε καὶ τεκόντων γόος ἔνδικος ματεύει
τὸ πᾶν ἀμφιλαφὴς ταραχθείς.
Electra. κλῦθί νυν, ὦ πάτερ, ἐν μέρει
πολυδάκρυτα πένθη.
δίπαις τοί σ' ἐπιτύμβιος θρῆνος ἀναστενάζει·

Or. Father, how can lamentations of ours reach thy dark abode? Yet for thy honour they shall be paid.

Ch. Doubt not the dead hear and are reached by your appeal.

El. Hear, father, my sorrows too, for they are great.

τάφος δ' ἱκέτας δέδεκται φυγάδας θ' ὁμοίως·
τί τῶνδ' εὖ, τί δ' ἄτερ κακῶν; οὐκ ἀτρίακτος ἄτα;

Chorus. ἀλλ' ἔτ' ἂν ἐκ τῶνδε θεὸς χρήζων
θείη κελάδους εὐφθογγοτέρους·
ἀντὶ δὲ θρήνων ἐπιτυμβιδίων
παιὰν μελάθροις ἐν βασιλείοις
νεοκρᾶτα φίλον κομίσειεν.

Orestes. εἰ γὰρ ὑπ' Ἰλίῳ
πρός τινος Λυκίων, πάτερ,
δορίτμητος κατηναρίσθης,
λιπὼν ἂν εὔκλειαν ἐν δόμοιϊν
τέκνων τε κελεύθοις ἐπιστρεπτὸν αἰῶ
κτίσας πολύχωστον ἂν εἶχες
τάφον διαπρεπτίου γᾶς
δώμασιν εὐφόρητον.

Chorus.—φίλος φίλοισι τοῖς ἐκεῖ καλῶς θανοῦσιν
κατὰ χθονὸς ἐμπρέπων
σεμνότιμος ἀνάκτωρ,
πρόπολός τε τῶν μεγίστων χθονίων ἐκεῖ τυράννων·
βασιλεὺς γὰρ ἦσθ', ὅφρ' ἔζης, μόριμον λάχος πιπλάντων
χεροῖν πεισιβρότον τε βάκτρον.

Ch. Our sorrows shall become joy when the friend comes who will come.

Or. Father, would that you had rather died under Ilion's walls, leaving glory to your children.

Ch. So would you also have been glorious, and even in death a king.

Electra.—μηδ' ὑπὸ Τρωΐας
τείχεσι φθίμενος, πάτερ,
μετ' ἄλλων δουρικμήτι λαῷ
παρὰ Σκαμάνδρου πόρον τεθάφθαι,
πάρος δ' οἱ κτανόντες νιν οὕτως δαμῆναι
θανατηφόρον αἶσαν
πρόσω τινὰ πυνθάνεσθαι,
τῶνδε πόνων ἄπειρον.

Chorus. ταῦτα μὲν, ὦ παῖ, κρείσσονα χρυσοῦ,
μεγάλης δὲ τύχης καὶ ὑπερβορέου
μείζονα φωνεῖς· δύνασαι γάρ.
ἀλλὰ διπλῆς γὰρ τῆσδε μαράγνης
δοῦπος ἱκνεῖται· τῶν μὲν ἀρωγοὶ
κατὰ γῆς ἤδη· τῶν δὲ κρατούντων
χέρες οὐχ ὅσιαι στυγερῶν τούτων,
παισὶ δὲ μᾶλλον γεγένηται.

Electra. τοῦτο διαμπερὲς οὕς
ἵκεθ' ἅπερ τε βέλος.
Ζεῦ Ζεῦ, κάτωθεν ἀμπέμπων
ὑστερόποινον ἄταν
βροτῶν τλάμονι καὶ πανούργῳ
χειρί·—τοκεῦσι δ' ὅμως τελεῖται.

El. Yet not so, father: would that your murderers had rather died, and this trouble had never been.

Ch. Enough that the avengers are at hand, and the dead are on their side.

El. Zeus, may the word be true.

Chorus. ἐφυμνῆσαι γένοιτό μοι πευκή-
εντ' ὀλολυγμὸν ἀνδρὸς
θεινομένου, γυναικός τ'
ὀλλυμένας· τί γὰρ κεύ-
θω φρενὸς οἷον ἔμπας
ποτᾶται, πάροιθεν δὲ πρῴρας
δριμὺς ἅπται κραδίας
θυμὸς, ἔγκοτον στύγος.
Orestes. καὶ πόθ' ἁν ἀμφιθαλὴς
Ζεὺς ἐπὶ χεῖρα βάλοι;
φεῦ φεῦ· κάρανα δαΐξας,
πιστὰ γένοιτο χώρᾳ.
δίκαν δ' ἐξ ἀδίκων ἀπαιτῶ.
κλῦτε δὲ Γᾶ χθονίων τε τιμαί.
Chorus. ἀλλὰ νόμος μὲν φονίας σταγόνας
χυμένας ἐς πέδον ἄλλο προσαιτεῖν
αἷμα. βοᾷ γὰρ λοιγὸς Ἐρινὺν
παρὰ τῶν πρότερον φθιμένων, ἄτην
ἑτέραν ἐπάγουσαν ἐπ' ἄτῃ.
Electra. ποῖ ποῖ δὴ νερτέρων τυραννίδες;
ἴδετε πολυκρατεῖς ἀραὶ φθιμένων,
ἴδεσθ' Ἀτρειδᾶν τὰ λοίπ' ἀμηχάνως

Ch. May I shout over their fall whom I hate.
Or. Zeus cannot give back our father. It is for revenge I cry.
Ch. Vengeance will surely come. The blood cries for retribution.
El. Have pity on us, O ye dead, O Zeus!

ἔχοντα καὶ δωμάτων
ἄτιμα. πᾶ τίς τράποιτ' ἂν, ὦ Ζεῦ;
Chorus. πέπαλται δ' αὖτέ μοι φίλον κέαρ
τόνδε κλύουσαν οἰκτον.
καὶ τότε μὲν δύσελπις,
σπλάγχνα δέ μοι κελαινοῦ-
ται πρὸς ἔπος κλυούσᾳ·
ὅταν δ' αὖτ' ἐπαλκὲς
θρασέ', ἀπέστασεν ἄχος
πρὸς τὸ φανεῖσθαί μοι καλῶς.
Orestes. τί δ' ἂν φάντες τύχοιμεν ἢ τάπερ
πάθομεν ἄχεα πρός γε τῶν τεκομένων;
πάρεστι σαίνειν, τὰ δ' οὔτι θέλγεται·
λύκος γὰρ ὥστ' ὠμόφρων
ἄσαντος ἐκ ματρός ἐστι θυμός.
Chorus. ἔκοψα κομμὸν Ἄριον εἴτε Κισσίας
νόμοις ἰηλεμιστρίας,
ἀπριγδόπληκτα πολυπλάνητα δ' ἦν ἰδεῖν
ἐπασσυτεροτριβῆ τὰ χερὸς ὀρέγματα
ἄνωθεν ἀνέκαθεν, κτύπῳ δ' ἐπιρροθεῖ
κροτητὸν ἀμὸν καὶ πανάθλιον κάρα.
Electra. ἰὼ ἰὼ δαΐα
πάντολμε μᾶτερ, δαΐαις ἐν ἐκφοραῖς

Ch. One moment hope darkens, the next, is unclouded again.
Or. We will be strong in our unspeakable wrongs.
Ch. Avenge your father! Bitterly I mourned at his funeral.
El. A man unwept, a king unhonoured, he was borne to the fire.

ἄνευ πολιτᾶν ἄνακτ',
ἄνευ δὲ πενθημάτων
ἔτλας ἀνοίμωκτον ἄνδρα θάψαι.
Orestes. τὸ πᾶν ἀτίμως ἔλεξας, οἴμοι.
πατρὸς δ' ἀτίμωσιν ἆρα τίσει
ἕκατι μὲν δαιμόνων,
ἕκατι δ' ἀμᾶν χερῶν.
ἔπειτ' ἐγὼ νοσφίσας ὀλοίμαν.
Chorus. ἐμασχαλίσθης δ' ἔθ', ὡς τόδ' εἰδῇς,
ἔπρασσε δ' ἁπέρ νιν ὧδε θάπτει,
μόρον κτίσαι μωμένα
ἄφερτον αἰῶνι σῷ.
κλύεις πατρῴους δύας ἀτίμους.
Electra. λέγεις πατρῷον μόρον. ἐγὼ δ' ἀπεστάτουν,
ἄτιμος, οὐδὲν ἀξία,
μυχοῦ δ' ἄφερκτος πολυσινοῦς κυνὸς δίκην
ἑτοιμότερα γέλωτος ἀνέφερον λίβη,
χαίρουσα πολύδακρυν γόον κεκρυμμένον.
τοιαῦτ' ἀκούων ἐν φρεσὶν γράφου.
Chorus. δι' ὧτων δὲ συν-
τέτραινε μῦθον ἡσύχῳ φρενῶν βάσει.

Or. Surely she shall pay for dishonouring him. Help me gods and my right hand!

Ch. Avenge him! In his funeral was no less dishonour than in his death.

El. Not even I, his daughter, might follow him to the fire. Remember this, Orestes!

Ch. Remember! and go down firmly into the fight.

τὰ μὲν γὰρ οὕτως ἔχει,
τὰ δ' αὐτὸς ὄργα μαθεῖν.
πρέπει δ' ἀκάμπτῳ μένει καθήκειν.

Orestes. σέ τοι λέγω, ξυγγενοῦ, πάτερ, φίλοις.

Electra. ἐγὼ δ' ἐπιφθέγγομαι κεκλαυμένα.

Chorus. στάσις δὲ πάγκοινος ἅδ' ἐπιρροθεῖ,—
ἄκουσον ἐς φάος μολὼν, ξὺν δὲ γενοῦ πρὸς ἐχθρούς.

Orestes. Ἄρης Ἄρει ξυμβάλοι. Δίκα Δίκᾳ.

Electra. ἰὼ θεοὶ, κραίνετ' ἐνδίκως.

Chorus. τρόμος μ' ὑφέρπει κλύουσαν εὐγμάτων.
τὸ μόρσιμον μένει πάλαι, εὐχομένοις δ' ἂν ἔλθοι.

[Choephori 315–465.]

XIII.

Orestes, hunted over land and sea by the Erinyes, takes sanctuary at Athene's altar.

Orestes. Ἄνασσ' Ἀθάνα, Λοξίου κελεύσμασιν
ἥκω, δέχου δὲ πρευμενῶς ἀλάστορα,
οὐ προστρόπαιον οὐδ' ἀφοίβαντον χέρα,
ἀλλ' ἀμβλὺν ἤδη προστετριμμένον τε πρὸς

Or. Help, father!

El. I cry to thee weeping.

Ch. Help us! is all our cry.

Or. O that the battle were begun!

El. Gods, speed the right!

Ch. What is fated waits from of old, and will come at your prayer.

ἄλλοισιν οἴκοις καὶ πορεύμασιν βροτῶν.
ὅμοια χέρσον καὶ θάλασσαν ἐκπερῶν,
σώζων ἐφετμὰς Λοξίου χρηστηρίους,
πρόσειμι δῶμα καὶ βρέτας τὸ σὸν, θεά.
αὐτοῦ φυλάσσων ἀναμένω τέλος δίκης.
Erinyes. εἶεν· τόδ' ἐστὶ τἀνδρὸς ἐκφανὲς τέκμαρ.
ἕπου δὲ μηνυτῆρος ἀφθέγκτου φραδαῖς.
τετραυματισμένον γὰρ ὡς κύων νεβρὸν
πρὸς αἷμα καὶ σταλαγμὸν ἐκμαστεύομεν.
πολλοῖς δὲ μόχθοις ἀνδρομῆσι φυσιᾷ
σπλάγχνον· χθονὸς γὰρ πᾶς ἐπεποίμανται τόπος,
ὑπέρ τε πόντον ἀπτέροις πωτήμασιν
ἦλθον διώκουσ', οὐδὲν ὑστέρα νεώς.
καὶ νῦν ὅδ' ἐνθάδ' ἐστί που καταπτακών.
ὀσμὴ βροτείων αἱμάτων με προσγελᾷ.

[Eumenides, 235–253.]

XIV.

The hymn of the Erinyes.

Ἄγε δὴ καὶ χορὸν ἄψωμεν, ἐπεὶ
μοῦσαν στυγερὰν
ἀποφαίνεσθαι δεδόκηκε,
λέξαι τε λάχη τὰ κατ' ἀνθρώπους
ὡς ἐπινωμᾷ στάσις ἁμὰ,
εὐθυδίκαι θ' ἡδόμεθ' εἶναι.
τὸν μὲν καθαρὰς χεῖρας προνέμοντ'

οὔτις ἀφ' ἡμῶν μῆνις ἐφέρπει,
ἀσινὴς δ' αἰῶνα διοιχνεῖ·
ὅστις δ' ἀλιτὼν ὥσπερ ὅδ' ἀνὴρ
χεῖρας φονίας ἐπικρύπτει,
μάρτυρες ὀρθαὶ τοῖσι θανοῦσιν
παραγιγνόμεναι πράκτορες αἵματος
αὐτῷ τελέως ἐφάνημεν.
μᾶτερ, ἃ μ' ἔτικτες, ὦ μᾶτερ
Νὺξ, ἀλαοῖσι καὶ δεδορκόσιν
ποινὰν, κλῦθ'. ὁ Λατοῦς γὰρ ἰνίς μ' ἄτιμον τίθησι,
τόνδ' ἀφαιρούμενος πτῶκα, ματρῷον ἄ-
γνισμα κύριον φόνου.
ἐπὶ δὲ τῷ τεθυμένῳ
τόδε μέλος, παρακοπὰ,
παραφορὰ φρενοδαλὴς,
ὕμνος ἐξ Ἐρινύων,
δέσμιος φρενῶν, ἀφόρ-
μικτος, αὐονὰ βροτοῖς.
τοῦτο γὰρ λάχος διανταία
μοῖρ' ἐπέκλωσεν ἐμπέδως ἔχειν,
θνατῶν τοῖσιν αὐτουργίαι ξυμπέσωσιν μάταιοι,
τοῖς ὁμαρτεῖν, ὅφρ' ἂν γᾶν ὑπέλθῃ· θανὼν δ'
οὐκ ἄγαν ἐλεύθερος.
ἐπὶ δὲ τῷ τεθυμένῳ
τόδε μέλος, παρακοπὰ,
παραφορὰ φρενοδαλὴς,
ὕμνος ἐξ Ἐρινύων,

δέσμιος φρενῶν, ἀφόρ-
μικτος, αὐονὰ βροτοῖς.
γιγνομέναισι λάχη τάδ' ἐφ' ἁμὶν ἐκράνθη·
ἀθανάτων δ' ἀπέχειν χέρας, οὐδέ τις ἐστὶ
συνδαίτωρ μετάκοινος.
παλλεύκων δὲ πέπλων
ἄμοιρος, ἄκληρος ἐτύχθην.
δωμάτων γὰρ εἰλόμαν
ἀνατροπὰς, ὅταν Ἄρηι
τιθυσὸς ὢν φίλον ἕλῃ·
ἐπὶ τὸν, ὦ, διόμεναι
κρατερὸν ὄνθ', ὅμως
μαυροῦμεν ὑφ' αἵματος νέου.
σπευδόμεναι δ' ἀφελεῖν τινὰ τάσδε μερίμνας,
θεῶν δ' ἀτέλειαν ἐμαῖσι λιταῖς ἐπικραίνειν,
μηδ' ἐς ἄγκρισιν ἐλθεῖν—
Ζεὺς γὰρ αἱματοσταγὲς
ἀξιόμισον ἔθνος τόδε λέσχας
ἄς ἀπηξιώσατο—
μάλα γὰρ οὖν ἁλομένα
ἄγκαθεν βαρυπεσῆ
καταφέρω ποδὸς ἀκμὰν,
σφαλερὰ τανυδρόμοις
κῶλα, δύσφορον ἄταν.
δόξαι τ' ἀνδρῶν καὶ μάλ' ὑπ' αἰθέρι σεμναὶ
τακόμεναι κατὰ γᾶν μινύθουσιν ἄτιμοι
ἡμετέραις ἐφόδοις μιλανείμοσιν ὀρχησμοῖς τ' ἐπιφθόνοις ποδό

πίπτων δ' οὐκ οἶδεν τόδ' ὑπ' ἄφρονι λύμα.
τοῖον ἐπὶ κνέφας ἀνδρὶ μύσος πεπόταται,
καὶ δνοφεράν τιν' ἀχλὺν κατὰ δώματος αὐδᾶται πολύστονος
φάτις.
μένει γάρ· εὐμήχανοι
δὲ καὶ τέλειοι, κακῶν
τε μνήμονες σεμναί,
καὶ δυσπαρήγοροι βροτοῖς,
ἄτιμ' ἀτίετα διόμεναι
λάχη θεῶν διχοστατοῦντ'
ἀνηλίῳ λάμπᾳ, δυσοδοπαίπαλα
δερκομένοισι καὶ δυσομμάτοις ὁμῶς.
τίς οὖν τάδ' οὐχ ἅζεταί
τε καὶ δέδοικεν βροτῶν,
ἐμοῦ κλύων θεσμὸν
τὸν μοιρόκραντον ἐκ θεῶν
δοθέντα τέλεον; ἐπὶ δέ μοι
γέρας παλαιὸν, οὐδ'
ἀτιμίας κυρῶ, καίπερ ὑπὸ χθόνα
τάξιν ἔχουσα καὶ δυσήλιον κνέφας.

[Eumenides, 307-396.]

XV.

Thetis.

['Ο δ'] ἐνδατεῖσθαι τὰς ἐμὰς εὐπαιδίας
νόσων τ' ἀπείρους καὶ μακραίωνας βίους,
ξύμπαντά τ' εἰπὼν θεοφιλεῖς ἐμὰς τύχας

παιᾶν' ἐπευφήμησεν εὐθυμῶν ἐμέ.
κἀγὼ τὸ Φοίβου θεῖον ἀψευδὲς στόμα
ἤλπιζον εἶναι, μαντικῇ βρύον τέχνῃ,
ὁ δ' αὐτὸς ὑμνῶν, αὐτὸς ἐν θοίνῃ παρὼν,
αὐτὸς τάδ' εἰπὼν, αὐτός ἐστιν ὁ κτανὼν
τὸν παῖδα τὸν ἐμόν.

[Fragm. 266.]

SOPHOCLES.

I.

Πολλὰ τὰ δεινὰ κοὐδὲν ἀν-
θρώπου δεινότερον πέλει.
τοῦτο καὶ πολιοῦ πέραν
πόντου χειμερίῳ νότῳ
χωρεῖ, περιβρυχίοισιν
περῶν ὑπ' οἴδμασιν,
θεῶν τε τὰν ὑπερτάταν, Γᾶν
ἄφθιτον, ἀκαμάταν, ἀποτρύεται,
ἱλλομένων ἀρότρων ἔτος εἰς ἔτος, ἱππείῳ γένει πολεῦον·
κουφονόων τε φῦλον ὀρ-
νίθων ἀμφιβαλὼν ἄγει,

How excellent is man! How infinite in art! The paragon of animals! Winds and seas wear his harness, Earth is his drudge (1–9): they yield him up their creatures to be the prey of his nets and the servants of his yoke (10–18). He can tell his thoughts to

καὶ θηρῶν ἀγρίων ἔθνη,
πόντου τ' εἰναλίαν φύσιν
σπείραισι δικτυοκλώστοις,
περιφραδὴς ἀνήρ·
κρατεῖ δὲ μηχαναῖς ἀγραύλου
θηρὸς ὀρεσσιβάτα, λασιαύχενά θ'
ἵππον ἄξεται ἀμφίλοφον ζυγὸν οὔρειόν τ' ἀκμῆτα ταῦρον.
καὶ φθέγμα καὶ ἀνεμόεν
φρόνημα καὶ ἀστυνόμους
ὀργὰς ἐδιδάξατο καὶ δυσαύλων
πάγων αἴθρια καὶ
δύσομβρα φεύγειν βέλη,
παντοπόρος, ἄπορος ἐπ' οὐδὲν ἔρχεται
τὸ μέλλον· Ἅιδα μόνον
φεῦξιν οὐκ ἐπάξεται·
νόσων δ' ἀμηχάνων
φυγὰς ξυμπέφρασται.
σοφόν τι τὸ μηχανόεν
τέχνας ὑπὲρ ἐλπίδ' ἔχων
ποτὲ μὲν κακὸν, ἄλλοτ' ἐπ' ἐσθλὸν ἕρπει·
νόμους γεραίρων χθονὸς
θεῶν τ' ἔνορκον δίκαν,
ὑψίπολις· ἄπολις, ὅτῳ τὸ μὴ καλὸν

his fellows; he shapes his temper to the bonds of law; he has devised shifts against all evils except only death (19-28). But over him still are inviolable laws, against which, if he turns his arts in his pride, naked and an outcast they strike him down (29-38).

ξύνεστι, τόλμας χάριν.
μήτ' ἐμοὶ παρέστιος
γένοιτο μήτ' ἴσον
φρονῶν ὃς τάδ' ἔρδει.

[Antigone, 332–375.]

II.

Antigone, setting the laws of piety above the laws of the state, despised Creon's proclamation and covered the body of her brother. Detected at last, she is brought before the king and justifies her act.

Watch. Τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἥκομεν,
πρὸς σοῦ τὰ δείν' ἐκεῖν' ἐπηπειλημένοι,
πᾶσαν κόνιν σήραντες ἢ κατεῖχε τὸν
νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ,
καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,
ὀσμὴν ἀπ' αὐτοῦ μὴ βάλοι πεφευγότες,
ἐγερτὶ κινῶν ἄνδρ' ἀνὴρ ἐπιρρόθοις
κακοῖσιν, εἴ τις τοῦδ' ἀφειδήσοι πόνου.
χρόνον τάδ' ἦν τοσοῦτον, ἔστ' ἐν αἰθέρι
μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος
καὶ καῦμ' ἔθαλπε· καὶ τότ' ἐξαίφνης χθονὸς
τυφὼς ἀείρας σκηπτὸν, οὐράνιον ἄχος,
πίμπλησι πεδίον πᾶσαν αἰκίζων φόβην
ὕλης πεδιάδος, ἐν δ' ἐμεστώθη μέγας
αἰθήρ· μύσαντες δ' εἴχομεν θείαν νόσον,

καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μάκρῳ,
ἡ παῖς ὁρᾶται, κἀνακωκύει πικρᾶς
ὄρνιθος ὀξὺν φθόγγον, ὡς ὅταν κενῆς
εὐνῆς νεοσσῶν ὀρφανὸν βλέψῃ λέχος·
οὕτω δὲ χαὔτη, ψιλὸν ὡς ὁρᾷ νέκυν,
γόοισιν ἐξώμωξεν, ἐκ δ' ἀρὰς κακὰς
ἠρᾶτο τοῖσι τοὔργον ἐξειργασμένοις.
καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,
ἔκ τ' εὐκροτήτου χαλκέας ἄρδην πρόχου
χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
χἠμεῖς ἰδόντες ἱέμεσθα, σὺν δέ νιν
θηρώμεθ' εὐθὺς οὐδὲν ἐκπεπληγμένην·
καὶ τάς τε πρόσθεν τάς τε νῦν ἠλέγχομεν
πράξεις·—ἄπαρνος δ' οὐδενὸς καθίστατο,
ἀλλ' ἡδέως ἔμοιγε κἀλγεινῶς ἅμα·
τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι
ἥδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν
ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν
ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας.

Creon. σὲ δή, σὲ τὴν νεύουσαν ἐς πέδον κάρα,
φῂς, ἢ καταρνεῖ μὴ δεδρακέναι τάδε;

Antigone. καὶ φημὶ δρᾶσαι κοὐκ ἀπαρνοῦμαι τὸ μή.

Creon. σὺ μὲν κομίζοις ἂν σεαυτὸν ᾗ θέλεις
ἔξω βαρείας αἰτίας ἐλεύθερον·
σὺ δ' εἰπέ μοι μὴ μῆκος, ἀλλὰ σύντομα,
ᾔδης τὰ κηρυχθέντα μὴ πράσσειν τάδε;

Antigone. ᾔδη· τί δ' οὐκ ἔμελλον; ἐμφανῆ γὰρ ἦν.

Creon. καὶ δῆτ' ἐτόλμας τοὐσδ' ὑπερβαίνειν νόμους ;

Antigone. οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε
οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη,
οἳ τοὐσδ' ἐν ἀνθρώποισιν ὥρισαν νόμους.
οὐδὲ σθένειν τοσοῦτον ᾠόμην τὰ σὰ
κηρύγμαθ' ὥστ' ἄγραπτα κἀσφαλῆ θεῶν
νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν.
οὐ γάρ τι νῦν γε κἀχθὲς, ἀλλ' ἀεί ποτε
ζῇ ταῦτα, κοὐδεὶς οἶδεν ἐξ ὅτου 'φάνη.
τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
φρόνημα δείσασ', ἐν θεοῖσι τὴν δίκην
δώσειν. θανουμένη γὰρ ἐξῄδη, τί δ' οὔ ;
κεἰ μὴ σὺ προὐκήρυξας. εἰ δὲ τοῦ χρόνου
πρόσθεν θανοῦμαι, κέρδος αὔτ' ἐγὼ λέγω.
ὅστις γὰρ ἐν πολλοῖσιν ὡς ἐγὼ κακοῖς
ζῇ, πῶς ὅδ' οὐχὶ κατθανὼν κέρδος φέρει ;
οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν
παρ' οὐδὲν ἄλγος· ἀλλ' ἂν, εἰ τὸν ἐξ ἐμῆς
μητρὸς θανόντ' ἄθαπτον ἠνσχόμην νέκυν,
κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.
σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν
σχεδόν τι μώρῳ μωρίαν ὀφλισκάνω.

[Antigone, 407–470.]

III.

Love the conqueror.

Ἔρως ἀνίκατε μάχαν,
Ἔρως, ὃς ἐν κτήμασι πίπτεις,
ὃς ἐν μαλακαῖς παρειαῖς
νεάνιδος ἐννυχεύεις,
φοιτᾷς δ' ὑπερπόντιος ἔν τ' ἀγρονόμοις αὐλαῖς,
καί σ' οὔτ' ἀθανάτων φύξιμος οὐδεὶς
οὔθ' ἁμερίων ἐπ' ἀνθρώπων, ὁ δ' ἔχων μέμηνεν,
σὺ καὶ δικαίων ἀδίκους
φρένας παρασπᾷς ἐπὶ λώβᾳ·
σὺ καὶ τόδε νεῖκος ἀνδρῶν
ξύναιμον ἔχεις ταράξας·
νικᾷ δ' ἐναργὴς βλεφάρων ἵμερος εὐλέκτρου
νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς
θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.

[Antigone, 781–800.]

IV.

Antigone led to her living tomb.

Antigone. ὁρᾶτ' ἔμ', ὦ γᾶς πατρίας πολῖται,
τὰν νεάταν ὁδὸν

Antigone. Unwedded and unloved, Hades leads me to his joyless shore.

στείχουσαν, νέατον δὲ φέγγος
λεύσσουσαν ἀελίου,
κοὔποτ' αὖθις· ἀλλά μ' ὁ παγ-
κοίτας Ἅιδας ζῶσαν ἄγει
τὰν Ἀχέροντος
ἀκτὰν, οὔθ' ὑμεναίων
ἔγκληρον, οὔτ' ἐπινύμφειός
πώ μέ τις ὕμνος
ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

Chorus. οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ'
ἐς τόδ' ἀπέρχει κεὖθος νεκύων,
οὔτε φθινάσιν πληγεῖσα νόσοις
οὔτε ξιφέων ἐπίχειρα λαχοῦσ',
ἀλλ' αὐτόνομος, ζῶσα, μόνη δὴ
θνατῶν, Ἀΐδαν καταβήσει.

Antigone. ἤκουσα δὴ λυγροτάταν ὀλέσθαι
τὰν Φρυγίαν ξέναν
Ταντάλου Σιπύλῳ πρὸς ἄκρῳ,
τὰν κισσὸς ὡς ἀτενὴς
πετραία βλάστα δάμασεν,
καί νιν ὄμβρῳ τακομέναν,
ὡς φάτις ἀνδρῶν,
χιών τ' οὐδαμὰ λείπει
τέγγει θ' ὑπ' ὀφρύσι παγκλαύτοις

Elders. But gloriously, painlessly. Never woman died like you.
Antigone. Truly none but Niobe so wretchedly.

δειράδας· ἇ με
δαίμων ὁμοιοτάταν κατευνάζει.

Chorus. ἀλλὰ θεός τοι καὶ θεογεννὴς,
ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς.
καίτοι φθιμένῳ τοῖς ἰσοθέοις
ἔγκληρα λαχεῖν μέγ' ἀκοῦσαι.

Antigone. οἵμοι γελῶμαι. τί με, πρὸς θεῶν πατρῴων,
οὐκ ὀλλυμέναν ὑβρίζεις,
ἀλλ' ἐπίφαντον;
ὦ πόλις, ὦ πόλεως
πολυκτήμονες ἄνδρες·
ἰὼ Διρκαῖαι κρῆναι Θήβας τ'
εὐαρμάτου ἄλσος, ἔμπας
ξυμμάρτυράς ὔμμ' ἐπικτῶμαι,
οἷα φίλων ἄκλαυτος, οἵοις νόμοις
πρὸς ἕρμα τυμβόχωστον ἔρχομαι τάφου ποταινίου·
ἰὼ δύστανος,
οὔτ' ἐν βροτοῖς οὔτ' ἐν νεκροῖσιν
μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν.

Chorus. προβᾶσ' ἐπ' ἔσχατον θράσους
ὑψηλὸν ἐς Δίκας βάθρον
προσέπεσες, ὦ τέκνον, πολύ.
πατρῷον δ' ἐκτίνεις τιν' ἄθλον.

Elders. As the peer of goddesses died need a mortal repine to die?

Antigone. Mock me not till I am gone. But thou at least, dear land, mourn for my fate.

Elders. The blame is your own:—though truly you might cast a part on your father.

Antigone. ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας
πατρὸς τριπόλιστον οἶτον
τοῦ τε πρόπαντος
ἀμετέρου πότμου
κλεινοῖς Λαβδακίδαισιν.
ἰὼ ματρῷαι λέκτρων ἄταί
κοιμήματά τ' αὐτογέννητ'
ἔμῳ πατρὶ δυσμόρου ματρὸς,
οἷον ἐγώ ποθ' ἁ ταλαίφρων ἔφυν·
πρὸς οὓς ἀραῖος, ἄγαμος, ἆδ' ἐγὼ μέτοικος ἔρχομαι.
ἰὼ δυσπότμων
κασίγνητε γάμων κυρήσας,
θανὼν ἔτ' οὖσαν κατήναρές μέ.

Chorus. σέβειν μὲν εὐσέβειά τις·
κράτος δ' ὅτῳ κράτος μέλει
παραβατὸν οὐδαμῆ πέλει.
σὲ δ' αὐτόγνωτος ἄλεσ' ὀργά.

Antigone. ἄκλαυτος, ἄφιλος, ἀνυμέναιος,
ταλαίφρων ἄγομαι τάνδ' ἑτοίμαν ὁδόν.
οὐκ ἔτι μοι τόδε λαμπάδος ἱερὸν ὄμμα
θέμις ὁρᾶν ταλαίνᾳ·
τὸν δ' ἐμὸν πότμον ἀδάκρυτον οὐδεὶς φίλων στενάζει.

Antigone. O heartless comforter! Alas my mother, my father, my brother!

Elders. See you not yet that to obey is better than piety?

Antigone. Friendless and unloved I leave the blessed light. Who would not weep for me?

Creon. ἆρ' ἴστ' ἀοιδὰς καὶ γόους πρὸ τοῦ θανεῖν
ὡς οὐδ' ἂν εἷς παύσαιτ' ἄν, εἰ χρείη λέγειν·
οὐκ ἄξεθ' ὡς τάχιστα, καὶ κατηρεφεῖ
τύμβῳ περιπτύξαντες, ὡς εἴρηκ' ἐγώ,
ἄφετε μόνην ἔρημον, εἴτε χρῇ θανεῖν
εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγῃ·
ἡμεῖς γὰρ ἁγνοὶ τοὔπὶ τήνδε τὴν κόρην·
μετοικίας δ' οὖν τῆς ἄνω στερήσεται.

Antigone. ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφὴς
οἴκησις ἀείφρουρος, οἷ πορεύομαι
πρὸς τοὺς ἐμαυτῆς, ὧν ἀριθμὸν ἐν νεκροῖς
πλεῖστον δέδεκται Φερσέφασσ' ὀλωλότων·
ὧν λοισθία 'γὼ καὶ κάκιστα δὴ μακρῷ
κάτειμι, πρίν μοι μοῖραν ἐξήκειν βίου.
ἐλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
φίλη μὲν ἥξειν πατρὶ, προσφιλὴς δὲ σοὶ,
μῆτερ, φίλη δὲ σοὶ, κασίγνητον κάρα·
ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ
ἔλουσα κἀκόσμησα κἀπιτυμβίους
χοὰς ἔδωκα· νῦν δὲ, Πολύνεικες, τὸ σὸν
δέμας περιστέλλουσα τοιάδ' ἄρυμαι.
καίτοι σ' ἐγὼ 'τίμησα τοῖς φρονοῦσιν εὖ.
οὐ γάρ ποτ' οὔτ' ἂν εἰ τέκνων μήτηρ ἔφυν,
οὔτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,

Creon. Will she cry for ever? Away with her to the tomb.

Antigone. O dear ones, your love shall be my recompense. I die for you.

βίᾳ πολιτῶν τόνδ' ἂν ἠρόμην πόνον.
τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;
πόσις μὲν ἄν μοι κατθανόντος ἄλλος ἦν,
καὶ παῖς ἀπ' ἄλλου φωτὸς, εἰ τοῦδ' ἤμπλακον,
μητρὸς δ' ἐν Ἅιδου καὶ πατρὸς κεκευθότοιν
οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
τοιῶδε μέντοι σ' ἐκπροτιμήσας' ἐγὼ
νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἁμαρτάνειν
καὶ δεινὰ τολμᾶν, ὦ κασίγνητον κάρα.
καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν,
ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
μέρος λαχοῦσαν οὔτε παιδείου τροφῆς,
ἀλλ' ὧδ' ἔρημος πρὸς φίλων ἡ δύσμορος
ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς·
ποίαν παρεξελθοῦσα δαιμόνων δίκην;
τί χρή με τὴν δύστηνον ἐς θεοὺς ἔτι
βλέπειν; τίν' αὐδᾶν ξυμμάχων; ἐπεί γε δὴ
τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην.
ἀλλ', εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ,
παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες·
εἰ δ' οἵδ' ἁμαρτάνουσι, μὴ πλείω κακὰ
πάθοιεν, ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

[Antigone, 806–928.]

V.

Chrysothemis and Electra.

Chrysothemis. Τίν' αὖ σὺ τήνδε πρὸς θυρῶνος ἐξόδοις
ἐλθοῦσα φωνεῖς, ὦ κασιγνήτη, φάτιν,
κοὐδ' ἐν χρόνῳ μακρῷ διδαχθῆναι θέλεις
θυμῷ ματαίῳ μὴ χαρίζεσθαι κενά;
καίτοι τοσοῦτόν γ' οἶδα κἀμαυτὴν ὅτι
ἀλγῶ 'πὶ τοῖς παροῦσιν, ὥστ' ἂν, εἰ σθένος
λάβοιμι, δηλώσαιμ' ἂν οἷ' αὐτοῖς φρονῶ.
νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένῃ δοκεῖ,
καὶ μὴ δοκεῖν μὲν δρᾶν τι, πημαίνειν δὲ μή.
τοιαῦτα δ' ἄλλα καὶ σὲ βούλομαι ποιεῖν.
καίτοι τὸ μὲν δίκαιον, οὐχ ἧ 'γὼ λέγω,
ἀλλ' ἧ σὺ κρίνεις· εἰ δ' ἐλευθέραν με δεῖ
ζῆν, τῶν κρατούντων ἐστὶ πάντ' ἀκουστέα.

Electra. δεινόν γέ σ' οὖσαν πατρὸς οὗ σὺ παῖς ἔφυς,
κείνου λελῆσθαι, τῆς δὲ τικτούσης μέλειν.
ἅπαντα γάρ σοι τἀμὰ νουθετήματα
κείνης διδακτὰ, κοὐδὲν ἐκ σαυτῆς λέγεις.
ἔπειθ' ἑλοῦ γε θάτερ', ἢ φρονεῖν κακῶς,
ἢ τῶν φίλων φρονοῦσα μὴ μνήμην ἔχειν·
ἥτις λέγεις μὲν ἀρτίως ὡς, εἰ λάβοις
σθένος, τὸ τούτων μῖσος ἐκδείξειας ἄν·
ἐμοῦ δὲ πατρὶ πάντα τιμωρουμένης
οὔτε ξυνέρδεις τήν τε δρῶσαν ἐκτρέπεις.

οὐ ταῦτα πρὸς κακοῖσι δειλίαν ἔχει;
ἐπεὶ δίδαξον, ἢ μάθ' ἐξ ἐμοῦ, τί μοι
κέρδος γένοιτ' ἂν τῶνδε ληξάσῃ γόων.
οὐ ζῶ; κακῶς μέν, οἶδ'· ἐπαρκούντως δέ μοι.
λυπῶ δὲ τούτους, ὥστε τῷ τεθνηκότι
τιμὰς προσάπτειν, εἴ τις ἔστ' ἐκεῖ χάρις.
σὺ δ' ἡμῖν ἡ μισοῦσα μισεῖς μὲν λόγῳ,
ἔργῳ δὲ τοῖς φονεῦσι τοῦ πατρὸς ξύνει.
ἐγὼ μὲν οὖν οὐκ ἄν ποτ', οὐδ' εἴ μοι τὰ σὰ
μέλλοι τις οἴσειν δῶρ', ἐφ' οἷσι νῦν χλιδᾷς,
τούτοις ὑπεικάθοιμι· σοὶ δὲ πλουσία
τράπεζα κείσθω καὶ περιρρείτω βίος.
ἐμοὶ γὰρ ἔστω τοὐμὲ μὴ λυπεῖν μόνον
βόσκημα· τῆς σῆς δ' οὐκ ἐρῶ τιμῆς τυχεῖν.
οὐδ' ἂν σὺ, σώφρων γ' οὖσα. νῦν δ' ἐξὸν πατρὸς
πάντων ἀρίστου παῖδα κεκλῆσθαι, καλοῦ
της μητρός. οὕτω γὰρ φανεῖ πλείστοις κακὴ,
θανόντα πατέρα καὶ φίλους προδοῦσα σούς.

[Electra, 328-368.]

VI.

The feigned tale of Orestes' death.

Clytemnestra. Ξένε,
ταληθὲς εἰπὲ, τῷ τρόπῳ διόλλυται;
Companion, κἀπεμπόμην πρὸς ταῦτα καὶ τὸ πᾶν φράσω.

κεῖνος γὰρ ἐλθὼν εἰς τὸ κλεινὸν Ἑλλάδος
πρόσχημ' ἀγῶνος, Δελφικῶν ἄθλων χάριν,
ὅτ' ἦσθετ' ἀνδρὸς ὀρθίων κηρυγμάτων
δρόμου προκηρύξαντος, οὗ πρώτη κρίσις,
εἰσῆλθε λαμπρὸς, πᾶσι τοῖς ἐκεῖ σέβας·
δρόμου δ' ἰσώσας τἀφέσει τὰ τέρματα
νίκης ἔχων ἐξῆλθε πάντιμον γέρας.
χὤπως μὲν ἐν πολλοῖσι παῦρά σοι λέγω,
οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη.
ἓν δ' ἴσθ'· ὅσων γὰρ εἰσεκήρυξαν βραβῆς
δρόμων διαύλων ἆθλ' ἅπερ νομίζεται,
τούτων ἐνεγκὼν πάντα τἀπινίκια
ὠλβίζετ', Ἀργεῖος μὲν ἀνακαλούμενος,
ὄνομα δ' Ὀρέστης, τοῦ τὸ κλεινὸν Ἑλλάδος
Ἀγαμέμνονος στράτευμ' ἀγείραντός ποτε.
καὶ ταῦτα μὲν τοιαῦθ'· ὅταν δέ τις θεῶν
βλάπτῃ, δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν.
κεῖνος γὰρ ἄλλης ἡμέρας, ἄθ' ἱππικῶν
ἦν ἡλίου τέλλοντος ὠκύπους ἀγών,
εἰσῆλθε πολλῶν ἁρματηλατῶν μέτα.
εἷς ἦν Ἀχαιὸς, εἷς ἀπὸ Σπάρτης, δύο
Λίβυες ζυγωτῶν ἁρμάτων ἐπιστάται·
κἀκεῖνος ἐν τούτοισι Θεσσαλὰς ἔχων
ἵππους, ὁ πέμπτος· ἕκτος ἐξ Αἰτωλίας
ξανθαῖσι πώλοις· ἕβδομος Μάγνης ἀνήρ·
ὁ δ' ὄγδοος λεύκιππος, Αἰνιὰν γένος·
ἔνατος Ἀθηνῶν τῶν θεοδμήτων ἄπο·

Βοιωτὸς ἄλλος, δέκατον ἐκπληρῶν ὄχον.
στάντες δ' ὅθ' αὐτοὺς οἱ τεταγμένοι βραβῆς
κλήροις ἔπηλαν καὶ κατέστησαν δίφρους,
χαλκῆς ὑπαὶ σάλπιγγος ᾖξαν· οἱ δ' ἅμα
ἵπποις ὁμοκλήσαντες ἡνίας χεροῖν
ἔσεισαν· ἐν δὲ πᾶς ἐμεστώθη δρόμος
κτύπου κροτητῶν ἁρμάτων· κόνις δ' ἄνω
φορεῖθ'· ὁμοῦ δὲ πάντες ἀναμεμιγμένοι
φείδοντο κέντρων οὐδέν, ὡς ὑπερβάλοι
χνόας τις αὐτῶν καὶ φρυάγμαθ' ἱππικά·
ὁμοῦ γὰρ ἀμφὶ νῶτα καὶ τροχῶν βάσεις
ἤφριζον, εἰσέβαλλον ἱππικαὶ πνοαί.
κεῖνος δ' ὑπ' αὐτὴν ἐσχάτην στῆλην ἔχων
ἔχριμπτ' ἀεὶ σύριγγα, δεξιὸν δ' ἀνεὶς
σειραῖον ἵππον εἶργε τὸν προσκείμενον.
καὶ πρὶν μὲν ὀρθοὶ πάντες ἕστασαν δίφροι·
ἔπειτα δ' Λιβυῶνος ἀνδρὸς ἄστομοι
πῶλοι βίᾳ φέρουσιν, ἐκ δ' ὑποστροφῆς
τελοῦντες ἕκτον ἕβδομόν τ' ἤδη δρόμον
μέτωπα συμπαίουσι Βαρκαίοις ὄχοις·
κἀντεῦθεν ἄλλος ἄλλον ἐξ ἑνὸς κακοῦ
ἔθραυε, κἀνέπιπτε, πᾶν δ' ἐπίμπλατο
ναναγίων Κρισαῖον ἱππικῶν πέδον.
γνοὺς δ' οὐξ Ἀθηνῶν δεινὸς ἡνιοστρόφος
ἔξω παρασπᾷ κἀνακωχεύει παρεὶς
κλύδων' ἔφιππον ἐν μέσῳ κυκώμενον·
ἤλαυνε δ' ἔσχατος μέν, ὑστέρας δ' ἔχων

πώλους Ὀρέστης τῷ τέλει πίστιν φέρων·
ὁ δ' ὡς ὁρᾷ μόνον νιν ἐλλελειμμένον.
ὀξὺν δι' ὤτων κέλαδον ἐνσείσας θοαῖς
πώλοις διώκει, κἀξισώσαντε ζυγὰ
ἠλαυνέτην, τότ' ἄλλος, ἄλλοθ' ἅτερος
κάρα προβάλλων ἱππικῶν ὀχημάτων.
καὶ τοὺς μὲν ἄλλους πάντας ἀσφαλεῖς δρόμους
ὠρθοῦθ' ὁ τλήμων ὀρθὸς ἐξ ὀρθῶν δίφρων·
ἔπειτα λύων ἡνίαν ἀριστερὰν
κάμπτοντος ἵππου λανθάνει στήλην ἄκραν
παίσας· ἔθραυσε δ' ἄξονος μέσας χνόας,
κἀξ ἀντύγων ὤλισθε· σὺν δ' ἐλίσσεται
τμητοῖς ἱμᾶσι· τοῦ δὲ πίπτοντος πέδῳ
πῶλοι διεσπάρησαν ἐς μέσον δρόμον.
στρατὸς δ' ὅπως ὁρᾷ νιν ἐκπεπτωκότα
δίφρων, ἀνωλόλυξε τὸν νεανίαν,
οἷ' ἔργα δράσας οἷα λαγχάνει κακά,
φορούμενος πρὸς οὔδας, ἄλλοτ' οὐρανῷ
σκέλη προφαίνων, ἔς τέ νιν διφρηλάται,
μόλις κατασχεθόντες ἱππικὸν δρόμον,
ἔλυσαν αἱματηρόν, ὥστε μηδένα
γνῶναι φίλων ἰδόντ' ἂν ἄθλιον δέμας.
καί νιν πυρᾷ κέαντες εὐθὺς ἐν βραχεῖ
χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ
φέρουσιν ἄνδρες Φωκέων τεταγμένοι,
ὅπως πατρῴας τύμβον ἐκλάχῃ χθονός.
τοιαῦτά σοι ταῦτ' ἐστίν, ὡς μὲν ἐν λόγῳ

ἀλγεινὰ, τοῖς δ' ἰδοῦσιν, οἵπερ εἴδομεν,
μέγιστα πάντων ὧν ὅπωπ' ἐγὼ κακῶν.

[Electra, 678–763.]

VII.

Electra mourns over the urn feigned to hold the ashes of Orestes.

Ὦ φιλτάτου μνημεῖον ἀνθρώπων ἐμοὶ
ψυχῆς Ὀρέστου λοιπόν, ὡς σ' ἀπ' ἐλπίδων
οὐχ ὥνπερ ἐξέπεμπον εἰσεδεξάμην.
νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῖν,
δόμων δέ σ', ὦ παῖ, λαμπρὸν ἐξέπεμψ' ἐγώ.
ὡς ὤφελον πάροιθεν ἐκλιπεῖν βίον,
πρὶν ἐς ξένην σε γαῖαν ἐκπέμψαι χεροῖν
κλέψασα ταῖνδε κἀνασώσασθαι φόνου,
ὅπως θανὼν ἔκεισο τῇ τόθ' ἡμέρᾳ,
τύμβου πατρῴου κοινὸν εἰληχὼς μέρος.
νῦν δ' ἐκτὸς οἴκων κἀπὶ γῆς ἄλλης φυγὰς
κακῶς ἀπώλου, σῆς κασιγνήτης δίχα·
κοὔτ' ἐν φίλαισι χερσὶν ἡ τάλαιν' ἐγὼ
λουτροῖς σ' ἐκόσμησ' οὔτε παμφλέκτου πυρὸς
ἀνειλόμην, ὡς εἰκὸς, ἄθλιον βάρος.
ἀλλ' ἐν ξέναισι χερσὶ κηδευθεὶς τάλας
σμικρὸς προσήκεις ὄγκος ἐν σμικρῷ κύτει.
οἴμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς
ἀνωφελήτου, τὴν ἐγὼ θάμ' ἀμφὶ σοὶ

πόνῳ γλυκεῖ᾽ παρέσχον. οὔτε γάρ ποτε
μητρὸς σύ γ᾽ ἦσθα μᾶλλον ἢ κἀμοῦ φίλος,
οὔθ᾽ οἱ κατ᾽ οἶκον ἦσαν, ἀλλ᾽ ἐγὼ τροφὸς,
ἐγὼ δ᾽ ἀδελφὴ σοὶ προσηυδώμην ἀεί.
νῦν δ᾽ ἐκλέλοιπε ταῦτ᾽ ἐν ἡμέρᾳ μιᾷ
θανόντι σὺν σοί. πάντα γὰρ συναρπάσας
θύελλ᾽ ὅπως βέβηκας. οἴχεται πατήρ·
τέθνηκ᾽ ἐγώ σοι· φροῦδος αὐτὸς εἶ θανών·
γελῶσι δ᾽ ἐχθροί· μαίνεται δ᾽ ὑφ᾽ ἡδονῆς
μήτηρ ἀμήτωρ, ἧς ἐμοὶ σὺ πολλάκις
φήμας λάθρα προὔπεμπες ὡς φανούμενος
τιμωρὸς αὐτός. ἀλλὰ ταῦθ᾽ ὁ δυστυχὴς
δαίμων ὁ σός τε κἀμὸς ἐξαφείλετο,
ὅς σ᾽ ὧδέ μοι προὔπεμψεν ἀντὶ φιλτάτης
μορφῆς σποδόν τε καὶ σκιὰν ἀνωφελῆ.
οἴμοι μοι.
ὦ δέμας οἰκτρόν. φεῦ φεῦ.
ὦ δεινοτάτας, οἴμοι μοι,
πεμφθεὶς κελεύθους, φίλταθ᾽, ὥς μ᾽ ἀπώλεσας·
ἀπώλεσας δῆτ᾽, ὦ κασίγνητον κάρα.
τοιγὰρ σὺ δέξαι μ᾽ ἐς τὸ σὸν τόδε στέγος,
τὴν μηδὲν ἐς τὸ μηδέν, ὡς σὺν σοὶ κάτω
ναίω τὸ λοιπόν. καὶ γὰρ ἡνίκ᾽ ἦσθ᾽ ἄνω,
ξὺν σοὶ μετεῖχον τῶν ἴσων· καὶ νῦν ποθῶ
τοῦ σοῦ θανοῦσα μὴ πολείπεσθαι τάφου.
τοὺς γὰρ θανόντας οὐχ ὁρῶ λυπουμένους.

[Electra, 1126–1170.]

VIII.

Wandering Heracles.

Chorus. Ὁν αἰόλα νὺξ ἐναριζομένα
τίκτει κατευνάζει τε φλογιζόμενον
Ἅλιον Ἅλιον αἰτῶ,
τοῦτο καρῦξαι τὸν Ἀλκμήνας, πόθι μοι πόθι παῖς
ναίει ποτ', ὦ λαμπρᾷ στεροπᾷ φλεγέθων, 5
ἢ ποντίας αὐλῶνας, ἢ δισσαῖσιν ἀπείρους κλιθεὶς,
εἶπ', ὦ κρατιστεύων κατ' ὄμμα.
ποθουμένᾳ γὰρ φρενὶ πυνθάνομαι
τὰν ἀμφινεικῆ Δηάνειραν ἀεὶ
οἷά τιν' ἄθλιον ὄρνιν 10
οὔ ποτ' εὐνάζειν ἀδακρύτων βλεφάρων πάθον, ἀλλ'
εὔμναστον ἀνδρὸς δεῖμα φέρουσαν ὁδοῦ
ἐνθυμίοις εὐναῖς ἀνανδρώτοισι τρύχεσθαι, κακὰν
δύστανον ἐλπίζουσαν αἶσαν.
πολλὰ γὰρ ὥστ' ἀκάμαντος 15
ἢ Νότου ἢ Βορέα τις
κύματ' ἐν εὐρεῖ πόντῳ
βάντ' ἐπιόντα τ' ἴδῃ,
οὕτω δὲ τὸν Καδμογενῆ τρέφει τὸ δ' αὔξει βιότου
πολύπονον ὥσπερ πέλαγος Κρήσιον. ἀλλά τις θεῶν 20
αἰὲν ἀναμπλάκητον Ἅιδα σφε δόμων ἐρύκει.

Tell me O Sun, lord of sight, where wanders Heracles? Deianira mourns her hero lost and will not be comforted, for all his life is a sea blown upon by tempests of fate.

ὧν ἐπιμεμφομένα σ' ἀ-
δεία μὲν, ἀντία δ' οἴσω.
φαμὶ γὰρ οὐκ ἀποτρύειν
ἐλπίδα τὰν ἀγαθὰν
χρῆναί σ'. ἀνάλγητα γὰρ οὐδ' ὁ πάντα κραίνων βασιλεὺς
ἐπέβαλε θνατοῖς Κρονίδας. ἀλλ' ἐπὶ πῆμα καὶ χαρὰ
πᾶσι κυκλοῦσιν, οἷον ἄρκτου στροφάδες κέλευθοι.
μένει γὰρ οὔτ' αἰόλα
νὺξ βροτοῖσιν οὔτε Κῆρες οὔτε πλοῦτος,
ἀλλ' ἄφαρ βέβακε, τῷ δ' ἐπέρχεται χαίρειν τε καὶ στέρεσθαι.
ἃ καὶ σὲ τὰν ἄνασσαν ἐλπίσιν λέγω
τάδ' αἰὲν ἴσχειν· ἐπεὶ τίς ὧδε
τέκνοισι Ζῆν' ἄβουλον εἶδεν;

Deianira. πεπυσμένη μὲν, ὡς ἀπεικάσαι, πάρει
πάθημα τοὐμόν· ὡς δ' ἐγὼ θυμοφθορῶ
μήτ' ἐκμάθοις παθοῦσα, νῦν δ' ἄπειρος εἶ.
τὸ γὰρ νεάζον ἐν τοιοῖσδε βόσκεται
χώροισιν αὐτοῦ, καί νιν οὐ θάλπος θεοῦ,
οὐδ' ὄμβρος, οὐδὲ πνευμάτων οὐδὲν κλονεῖ,
ἀλλ' ἡδοναῖς ἄμοχθον ἐξαίρει βίον
ἐς τοῦθ', ἕως τις ἀντὶ παρθένου γυνὴ

Yet, O queen, despair not wholly.

Not for man can there be unchanging bliss. Joy and woe roll round our life as darkness and light around the world: and for Heracles day will rise at last, for Zeus forgets not his children.

κληθῇ, λάβῃ τ' ἐν νυκτὶ φροντίδων μέρος,
ἤτοι πρὸς ἀνδρὸς ἢ τέκνων φοβουμένη.
τότ' ἄν τις εἰσίδοιτο, τὴν αὑτοῦ σκοπῶν
πρᾶξιν, κακοῖσιν οἷς ἐγὼ βαρύνομαι.

[Trachinian Women, 94–140.]

IX.

The consideration of man's state leads Odysseus to pity his fallen enemy.

Athene. Ὅρᾳς, Ὀδυσσεῦ, τὴν θεῶν ἰσχὺν ὅση;
τούτου τίς ἄν σοι τἀνδρὸς ἢ προνούστερος
ἢ δρᾶν ἀμείνων ηὑρέθη τὰ καίρια;

Odysseus. ἐγὼ μὲν οὐδέν' οἶδ'· ἐποικτείρω δέ νιν
δύστηνον ἔμπας καίπερ ὄντα δυσμενῆ,
ὀθούνεκ' ἄτῃ συγκατέζευκται κακῇ,
οὐδὲν τὸ τούτου μᾶλλον ἢ τοὐμὸν σκοπῶν.
ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν
εἴδωλ' ὅσοιπερ ζῶμεν ἢ κούφην σκιάν.

Athene. τοιαῦτα τοίνυν εἰσορῶν ὑπέρκοπον
μηδέν ποτ' εἴπῃς αὐτὸς ἐς θεοὺς ἔπος,
μηδ' ὄγκον ἄρῃ μηδέν', εἴ τινος πλέον
ἢ χειρὶ βρίθεις ἢ μακροῦ πλούτου βάθει.
ὡς ἡμέρα κλίνει τε κἀνάγει πάλιν
ἅπαντα τἀνθρώπεια· τοὺς δὲ σώφρονας
θεοὶ φιλοῦσι καὶ στυγοῦσι τοὺς κακούς.

[Ajax, 118–133.]

X.

Tecmessa's prayer to Ajax.

Tecmessa. Ὦ δέσποτ' Αἴας, τῆς ἀναγκαίας τύχης
οὐκ ἔστιν οὐδὲν μεῖζον ἀνθρώποις κακόν.
ἐγὼ δ' ἐλευθέρου μὲν ἐξέφυν πατρὸς,
εἴπερ τινὸς σθένοντος ἐν πλούτῳ Φρυγῶν·
νῦν δ' εἰμὶ δούλη. θεοῖς γὰρ ὧδ' ἔδοξέ που
καὶ σῇ μάλιστα χειρί. τοιγαροῦν, ἐπεὶ
τὸ σὸν λέχος ξυνῆλθον, εὖ φρονῶ τὰ σά,
καί σ' ἀντιάζω πρός τ' ἐφεστίου Διὸς
εὐνῆς τε τῆς σῆς, ἦ συνηλλάχθης ἐμοὶ,
μή μ' ἀξιώσῃς βάξιν ἀλγεινὴν λαβεῖν
τῶν σῶν ὑπ' ἐχθρῶν, χειρίαν ἀφεὶς τινί.
ἦ γὰρ θάνῃς σὺ καὶ τελευτήσας ἀφῇς,
ταύτῃ νόμιζε κἀμὲ τῇ τόθ' ἡμέρᾳ
βίᾳ ξυναρπασθεῖσαν Ἀργείων ὕπο
ξὺν παιδὶ τῷ σῷ δουλίαν ἕξειν τροφήν.
καί τις πικρὸν πρόσφθεγμα δεσποτῶν ἐρεῖ
λύγοις ἰάπτων, ἴδετε τὴν ὁμευνέτιν
Αἴαντος, ὃς μέγιστον ἴσχυσε στρατοῦ,
οἵας λατρείας ἀνθ' ὅσου ζήλου τρέφει.
τοιαῦτ' ἐρεῖ τις. κἀμὲ μὲν δαίμων ἑλᾷ,
σοὶ δ' αἰσχρὰ τἄπη ταῦτα καὶ τῷ σῷ γένει.
ἀλλ' αἴδεσαι μὲν πατέρα τὸν σὸν ἐν λυγρῷ
γήρᾳ πρυλείπων, αἴδεσαι δὲ μητέρα
πολλῶν ἐτῶν κληροῦχον, ἥ σε πολλάκις

θεοῖς ἀρᾶται ζῶντα πρὸς δόμους μολεῖν·
οἴκτειρε δ', ὦναξ, παῖδα τὸν σὸν, εἰ νέας
τροφῆς στερηθεὶς σοῦ διοίσεται μόνος
ὑπ' ὀρφανιστῶν μὴ φίλων, ὅσον κακὸν
κείνῳ τε κἀμοὶ τοῦθ', ὅταν θάνῃς, νεμεῖς.
ἐμοὶ γὰρ οὐκ ἔτ' ἐστὶν εἰς ὅ τι βλέπω
πλὴν σοῦ. σὺ γάρ μοι πατρίδ' ἤστωσας δόρει,
καὶ μητέρ' ἄλλη μοῖρα τὸν φύσαντά τε
καθεῖλεν Ἅιδου θανασίμους οἰκήτορας.
τίς δῆτ' ἐμοὶ γένοιτ' ἂν ἀντὶ σοῦ πατρίς;
τίς πλοῦτος; ἐν σοὶ πᾶσ' ἔγωγε σώζομαι.
ἀλλ' ἴσχε κἀμοῦ μνῆστιν. ἀνδρί τοι χρεὼν
μνήμην προσεῖναι, τερπνὸν εἴ τί που πάθοι.
χάρις χάριν γάρ ἐστιν ἡ τίκτουσ' ἀεί·
ὅτου δ' ἀπορρεῖ μνῆστις εὖ πεπονθότος,
οὐκ ἂν γένοιτ' ἔθ' οὗτος εὐγενὴς ἀνήρ.

[Ajax, 485–524.]

XI.

Time's irony.

Ajax. Ἅπανθ' ὁ μακρὸς κἀναρίθμητος χρόνος
φύει τ' ἄδηλα καὶ φανέντα κρύπτεται·
κοὐκ ἔστ' ἄελπτον οὐδὲν, ἀλλ' ἀλίσκεται
χὠ δεινὸς ὅρκος χαὶ περισκελεῖς φρένες.
κἀγὼ γὰρ, ὃς τὰ δεῖν' ἐκαρτέρουν τότε
βαφῇ σίδηρος ὡς, ἐθηλύνθην στόμα

πρὸς τῆσδε τῆς γυναικός· οἰκτείρω δέ νιν
χήραν παρ' ἐχθροῖς παῖδά τ' ὀρφανὸν λιπεῖν.
ἀλλ' εἶμι πρός τε λουτρὰ καὶ παρακτίους
λειμῶνας, ὡς ἂν λύμαθ' ἁγνίσας ἐμὰ
μῆνιν βαρεῖαν ἐξαλεύσωμαι θεᾶς·
μολών τε χῶρον ἔνθ' ἂν ἀστιβῆ κίχω
κρύψω τόδ' ἔγχος τοὐμόν, ἔχθιστον βελῶν,
γαίας ὀρύξας ἔνθα μή τις ὄψεται·
ἀλλ' αὐτὸ νὺξ Ἅιδης τε σωζόντων κάτω.
ἐγὼ γὰρ ἐξ οὗ χειρὶ τοῦτ' ἐδεξάμην
παρ' Ἕκτορος δώρημα δυσμενεστάτου,
οὔπω τι κεδνὸν ἔσχον Ἀργείων πάρα.
ἀλλ' ἔστ' ἀληθὴς ἡ βροτῶν παροιμία,
ἐχθρῶν ἄδωρα δῶρα κοὐκ ὀνήσιμα.
τοιγὰρ τὸ λοιπὸν εἰσόμεσθα μὲν θεοῖς
εἴκειν, μαθησόμεσθα δ' Ἀτρείδας σέβειν.
ἄρχοντές εἰσιν, ὥσθ' ὑπεικτέον. τί μή;
καὶ γὰρ τὰ δεινὰ καὶ τὰ καρτερώτατα
τιμαῖς ὑπείκει· τοῦτο μὲν νιφοστιβεῖς
χειμῶνες ἐκχωροῦσιν εὐκάρπῳ θέρει·
ἐξίσταται δὲ νυκτὸς αἰανῆς κύκλος
τῇ λευκοπώλῳ φέγγος ἡμέρᾳ φλέγειν·
δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε
στένοντα πόντου· ἐν δ' ὁ παγκρατὴς ὕπνος
λύει πεδήσας, οὐδ' ἀεὶ λαβὼν ἔχει.
ἡμεῖς δὲ πῶς οὐ γνωσόμεθα σωφρονεῖν;
ἐγὼ δ', ἐπίσταμαι γὰρ ἀρτίως ὅτι

ὅ τ' ἐχθρὸς ἡμῖν ἐς τοσόνδ' ἐχθαρτέος,
ὡς καὶ φιλήσων αὖθις, ἔς τε τὸν φίλον
τοσαῦθ' ὑπουργῶν ὠφελεῖν βουλήσομαι,
ὡς αἰὲν οὐ μενοῦντα·—τοῖς πολλοῖσι γὰρ
βροτῶν ἄπιστός ἐσθ' ἑταιρείας λιμήν—
ἀλλ' ἀμφὶ μὲν τούτοισιν εὖ σχήσει· σὺ δὲ
ἔσω θεοῖς ἐλθοῦσα διὰ τέλους, γύναι,
εὔχου τελεῖσθαι τοὐμὸν ὧν ἐρᾷ κέαρ.
ὑμεῖς θ' ἑταῖροι ταὐτὰ τῇδέ μοι τάδε
τιμᾶτε, Τεύκρῳ τ', ἢν μόλῃ, σημήνατε
μέλειν μὲν ἡμῶν, εὐνοεῖν δ' ὑμῖν ἅμα.
ἐγὼ γὰρ εἶμ' ἐκεῖσ' ὅποι πορευτέον·
ὑμεῖς δ' ἃ φράζω δρᾶτε, καὶ τάχ' ἄν μ' ἴσως
πύθοισθε, κεἰ νῦν δυστυχῶ, σεσωσμένον.

[Ajax, 646–692.]

XII.

The last prayer of Ajax.

Ajax. Ὁ μὲν σφαγεὺς ἔστηκεν ᾗ τομώτατος
γένοιτ' ἄν, εἴ τῳ καὶ λογίζεσθαι σχολὴ,
δῶρον μὲν ἀνδρὸς Ἕκτορος ξένων ἐμοὶ
μάλιστα μισηθέντος, ἐχθίστου θ' ὁρᾶν,
πέπηγε δ' ἐν γῇ πολεμίᾳ τῇ Τρῳάδι,
σιδηροβρῶτι θηγάνῃ νεηκονής·
ἔπηξα δ' αὐτὸν εὖ περιστείλας ἐγὼ,
εὐνούστατον τῷδ' ἀνδρὶ διὰ τάχους θανεῖν.

οὕτω μὲν εὐσκευοῦμεν· ἐκ δὲ τῶνδέ μοι
σὺ πρῶτος, ὦ Ζεῦ, καὶ γὰρ εἰκὸς, ἄρκεσον·
αἰτήσομαι δέ σ' οὐ μακρὸν γέρας λαχεῖν·
πέμψον τιν' ἡμῖν ἄγγελον, κακὴν φάτιν
Τεύκρῳ φέροντα, πρῶτος ὥς με βαστάσῃ
πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει,
καὶ μὴ πρὸς ἐχθρῶν του κατοπτευθεὶς πάρος
ῥιφθῶ κυσὶν πρόβλητος οἰωνοῖς θ' ἕλωρ.
τοσαῦτά σ', ὦ Ζεῦ, προστρέπω, καλῶ θ' ἅμα
πομπαῖον Ἑρμῆν χθόνιον εὖ με κοιμίσαι,
ξὺν ἀσφαδάστῳ καὶ ταχεῖ πηδήματι
πλευρὰν διαρρήξαντα τῷδε φασγάνῳ.
καλῶ δ' ἀρωγοὺς τὰς ἀεί τε παρθένους
ἀεί θ' ὁρώσας πάντα τἀν βροτοῖς πάθη,
σεμνὰς Ἐρινῦς τανύποδας, μαθεῖν ἐμὲ
πρὸς τῶν Ἀτρειδῶν ὡς διόλλυμαι τάλας.
καί σφας κακοὺς κάκιστα καὶ πανωλέθρους
ξυναρπάσειαν, ὥσπερ εἰσορῶσ' ἐμὲ
αὐτοσφαγῆ πίπτοντα, τὼς αὐτοσφαγεῖς
πρὸς τῶν φιλίστων ἐκγόνων ὀλοίατο.
ἴτ', ὦ ταχεῖαι ποινιμοί τ' Ἐρινύες,
γεύεσθε, μὴ φείδεσθε πανδήμου στρατοῦ.
σὺ δ', ὦ τὸν αἰπὺν οὐρανὸν διφρηλατῶν
Ἥλιε, πατρῴαν τὴν ἐμὴν ὅταν χθόνα
ἴδῃς, ἐπισχὼν χρυσόνωτον ἡνίαν
ἄγγειλον ἅτας τὰς ἐμὰς μόρον τ' ἐμὸν
γέροντι πατρὶ τῇ τε δυστήνῳ τροφῷ.

ἤ που τάλαινα, τήνδ' ὅταν κλύῃ φάτιν,
ἥσει μέγαν κωκυτὸν ἐν πάσῃ πόλει.
ἀλλ' οὐδὲν ἔργον ταῦτα θρηνεῖσθαι μάτην,
ἀλλ' ἀρκτέον τὸ πρᾶγμα σὺν τάχει τινί.
ὦ Θάνατε Θάνατε, νῦν μ' ἐπίσκεψαι μολών·
καίτοι σὲ μὲν κἀκεῖ προσαυδήσω ξυνών·
σὲ δ', ὦ φαεννῆς ἡμέρας τὸ νῦν σέλας,
καὶ τὸν διφρευτὴν Ἥλιον προσεννέπω,
πανύστατον δὴ κοὔποτ' αὖθις ὕστερον—
ὦ φέγγος, ὦ γῆς ἱρὸν οἰκείας πέδον,
Σαλαμῖνος, ὦ πατρῷον ἑστίας βάθρον,
κλειναί τ' Ἀθῆναι, καὶ τὸ σύντροφον γένος,
κρῆναί τε ποταμοί θ' οἵδε, καὶ τὰ Τρωϊκὰ
πεδία προσαυδῶ, χαίρετ', ὦ τροφῆς ἐμοί·
τοῦθ' ὑμὶν Αἴας τοὔπος ὕστατον θροεῖ·
τὰ δ' ἄλλ' ἐν Ἅιδου τοῖς κάτω μυθήσομαι.

[Ajax, 815-865.]

XIII.

Let the enemies of Ajax triumph. They have little cause.

Tecmessa. Οἱ δ' οὖν γελῶντων καὶπιχαιρόντων κακοῖς
τοῖς τοῦδ'. ἴσως τοι, κεἰ βλέποντα μὴ 'πόθουν,
θανόντ' ἂν οἰμώξειαν ἐν χρείᾳ δορός.
οἱ γὰρ κακοὶ γνώμαισι τἀγαθὸν χεροῖν
ἔχοντες οὐκ ἴσασι, πρίν τις ἐκβάλῃ.
ἐμοὶ πικρὸς τέθνηκεν ἢ κείνοις γλυκύς,

αὐτῷ δὲ τερπνός. ὧν γὰρ ἠράσθη τυχεῖν
ἐκτήσαθ' αὑτῷ, θάνατον, ὅνπερ ἤθελεν.
τί δῆτα τοῦδ' ἐπεγγελῷεν ἂν κάτα;
θεοῖς τέθνηκεν οὗτος, οὐ κείνοισιν, οὔ.
πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβριζέτω.
Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστὶν, ἀλλ' ἐμοὶ
λιπὼν ἀνίας καὶ γόους διοίχεται.

[Ajax, 961-973.]

XIV.

Avenging Apollo.

Τίς ὄντιν' ἁ θεσπιέπεια Δελφὶς εἶπε πέτρα
ἄρρητ' ἀρρήτων τελέσαντα φοινίαισι χερσίν;
ὥρα νιν ἀελλάδων
ἵππων σθεναρώτερον
φυγᾷ πόδα νωμᾶν,
ἔνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρώσκει
πυρὶ καὶ στεροπαῖς ὁ Διὸς γενέτας,
δειναὶ δ' ἅμ' ἕπονται
Κῆρες ἀναπλάκητοι.
ἔλαμψε γὰρ τοῦ νιφόεντος ἀρτίως φανεῖσα
φάμα Παρνασοῦ τὸν ἅδηλον ἄνδρα πάντ' ἰχνεύειν.
φοιτᾷ γὰρ ὑπ' ἀγρίαν
ὕλαν ἀνά τ' ἄντρα καὶ
πέτρας ἅτε ταῦρος,

μέλεος μελέῳ ποδὶ χηρεύων,
τὰ μεσόμφαλα γᾶς ἀπονοσφίζων
μαντεῖα· τὰ δ' ἀεὶ
ζῶντα περιποτᾶται.

[Œdipus Tyrannus, 463–482.]

XV.

Εἴ μοι ξυνείη φέροντι
μοῖρα τὰν εὔσεπτον ἁγνείαν λόγων
ἔργων τε πάντων, ὧν νόμοι πρόκεινται
ὑψίποδες, οὐρανίαν
δι' αἰθέρα τεκνωθέντες, ὧν Ὄλυμπος
πατὴρ μόνος, οὐδέ νιν
θνατὰ φύσις ἀνέρων
ἔτικτεν, οὐδὲ μήν ποτε λάθα κατακοιμάσει·
μέγας ἐν τούτοις θεὸς, οὐδὲ γηράσκει.
ὕβρις φυτεύει τύραννον·
ὕβρις, εἰ πολλῶν ὑπερπλησθῇ μάταν,
ἃ μὴ 'πίκαιρα μηδὲ συμφέροντα,
ἀκρότατον εἰσαναβᾶσ'
* * ἀπότομον ὤρουσεν εἰς ἀνάγκαν,
ἔνθ' οὐ ποδὶ χρησίμῳ

Blindly the queen Iocasta railed at the oracles of Zeus: but overhead the everlasting laws shine continually, shaming pride of word or deed. May no evil befall for the queen's words.

χρῆται. τὸ καλῶς δ' ἔχον
πόλει πάλαισμα μήποτε λῦσαι θεὸν αἰτοῦμαι.
θεὸν οὐ λήξω ποτὲ προστάταν ἴσχων.

[Œdipus Tyrannus, 863–882.]

XVI.

As the inquiries of Œdipus blindly proceed, Iocasta divines the truth.

Iocasta. Χώρας ἄνακτες, δόξα μοι παρεστάθη
ναοὺς ἱκέσθαι δαιμόνων, τάδ' ἐν χεροῖν
στέφη λαβούσῃ κἀπιθυμιάματα.
ὑψοῦ γὰρ αἴρει θυμὸν Οἰδίπους ἄγαν
λύπαισι παντοίαισιν· οὐδ' ὁποῖ' ἀνὴρ
ἔννους τὰ καινὰ τοῖς πάλαι τεκμαίρεται,
ἀλλ' ἐστὶ τοῦ λέγοντος, εἰ φόβους λέγοι.
ὅτ' οὖν παραινοῦσ' οὐδὲν ἐς πλέον ποιῶ,
πρὸς σ', ὦ Λύκει' Ἄπολλον, ἄγχιστος γὰρ εἶ,
ἱκέτις ἀφῖγμαι τοῖσδε σὺν κατάργμασιν,
ὅπως λύσιν τιν' ἡμὶν εὐαγῆ πόρῃς·
ὡς νῦν ὀκνοῦμεν πάντες ἐκπεπληγμένον
κείνον βλέποντες ὡς κυβερνήτην νεώς.

Messenger. ἆρ' ἂν παρ' ὑμῶν, ὦ ξένοι, μάθοιμ' ὅπου
τὰ τοῦ τυράννου δώματ' ἐστὶν Οἰδίπου;
μάλιστα δ' αὐτὸν εἴπατ', εἰ κάτισθ' ὅπου.

Chorus. στέγαι μὲν αἵδε· καὐτὸς ἔνδον, ὦ ξένε·
γυνὴ δὲ μήτηρ ἥδε τῶν κείνου τέκνων.

Mess. ἀλλ' ὀλβία τε καὶ ξὺν ὀλβίοις ἀεὶ
γένοιτ', ἐκείνου γ' οὗσα παντελὴς δάμαρ.
Iocasta. αὖτως δὲ καὶ σύ γ', ὦ ξέν'· ἄξιος γὰρ εἶ
τῆς εὐπεπείας οὕνεκ'. ἀλλὰ φράζ' ὅτου
χρῄζων ἀφῖξαι χῶ τι σημῆναι θέλων.
Mess. ἀγαθὰ δόμοις τε καὶ πόσει τῷ σῷ, γύναι.
Iocasta. τὰ ποῖα ταῦτα; πρὸς τίνος δ' ἀφιγμένος;
Mess. ἐκ τῆς Κορίνθου. τὸ δ' ἔπος οὑξερῶ τάχ' ἂν
ἥδοιο μέν, πῶς δ' οὐκ ἄν; ἀσχάλλοις δ' ἴσως.
Iocasta. τί δ' ἔστι, ποίαν δύναμιν ὧδ' ἔχει διπλῆν;
Mess. τύραννον αὐτὸν οὐπιχώριοι χθονὸς
τῆς Ἰσθμίας στήσουσιν, ὡς ηὐδᾶτ' ἐκεῖ.
Iocasta. τί δ'; οὐχ ὁ πρέσβυς Πόλυβος ἐγκρατὴς ἔτι;
Mess. οὐ δῆτ', ἐπεί νιν θάνατος ἐν τάφοις ἔχει.
Iocasta. πῶς εἶπας; ἦ τέθνηκε Πόλυβος, ὦ γέρον;
Mess. εἰ μὴ λέγω τἀληθές, ἀξιῶ θανεῖν.
Iocasta. ὦ πρόσπολ', οὐχὶ δεσπότῃ τάδ' ὡς τάχος
μολοῦσα λέξεις; ὦ θεῶν μαντεύματα,
ἵν' ἐστέ· τοῦτον Οἰδίπους πάλαι τρέμων
τὸν ἄνδρ' ἔφευγε μὴ κτάνοι· καὶ νῦν ὅδε
πρὸς τῆς τύχης ὅλωλεν οὐδὲ τοῦδ' ὕπο.
Œdipus. ὦ φίλτατον γυναικὸς Ἰοκάστης κάρα,
τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμάτων;
Iocasta. ἄκουε τἀνδρὸς τοῦδε, καὶ σκόπει κλύων
τὰ σέμν' ἵν' ἥκει τοῦ θεοῦ μαντεύματα.
Œdipus. οὗτος δὲ τίς ποτ' ἐστὶ καὶ τί μοι λέγει;
Iocasta. ἐκ τῆς Κορίνθου, πατέρα τὸν σὸν ἀγγελῶν

ὡς οὐκ ἔτ' ὄντα Πόλυβον, ἀλλ' ὀλωλότα.

Œdipus. τί φῄς, ξέν'; αὐτός μοι σὺ σημήνας γενοῦ.

Mess. εἰ τοῦτο πρῶτον δεῖ μ' ἀπαγγεῖλαι σαφῶς,
εὖ ἴσθ' ἐκεῖνον θανάσιμον βεβηκότα.

Œdipus. πότερα δόλοισιν, ἢ νόσου ξυναλλαγῇ; 50

Mess. σμικρὰ παλαιὰ σώματ' εὐνάζει ῥοπή.

Œdipus. νόσοις ὁ τλήμων, ὡς ἔοικεν, ἔφθιτο.

Mess. καὶ τῷ μακρῷ γε συμμετρούμενος χρόνῳ.

Œdipus. φεῦ φεῦ, τί δῆτ' ἄν, ὦ γύναι, σκοποῖτό τις
τὴν Πυθόμαντιν ἑστίαν, ἢ τοὺς ἄνω
κλάζοντας ὄρνις, ὧν ὑφηγητῶν ἐγὼ
κτενεῖν ἔμελλον πατέρα τὸν ἐμόν; ὁ δὲ θανὼν
κεύθει κάτωθεν γῆς· ἐγὼ δ' ὅδ' ἐνθάδε
ἄψαυστος ἔγχους, εἴ τι μὴ τῶμῷ πόθῳ
κατέφθιθ'· οὕτω δ' ἂν θανὼν εἴη 'ξ ἐμοῦ. 60
τὰ δ' οὖν παρόντα συλλαβὼν θεσπίσματα
κεῖται παρ' Ἅιδῃ Πόλυβος ἄξι' οὐδενός.

Iocasta. οὔκουν ἐγώ σοι ταῦτα προὔλεγον πάλαι;

Œdipus. ἠὖδας· ἐγὼ δὲ τῷ φόβῳ παρηγόμην.

Iocasta. μὴ νῦν ἔτ' αὐτῶν μηδὲν ἐς θυμὸν βάλῃς. 65

Œdipus. καὶ πῶς τὸ μητρὸς λέκτρον οὐκ ὀκνεῖν με δεῖ;

Iocasta. τί δ' ἂν φοβοῖτ' ἄνθρωπος ᾧ τὰ τῆς τύχης
κρατεῖ, πρόνοια δ' ἐστὶν οὐδενὸς σαφής;
εἰκῇ κράτιστον ζῆν, ὅπως δύναιτό τις.
σὺ δ' ἐς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα. 70
πολλοὶ γὰρ ἤδη κἀν ὀνείρασιν βροτῶν
μητρὶ ξυνηυνάσθησαν. ἀλλὰ ταῦθ' ὅτῳ

παρ' οὐδέν ἐστι, ῥᾷστα τὸν βίον φέρει.
Œdipus. καλῶς ἅπαντα ταῦτ' ἂν ἐξείρητό σοι,
εἰ μὴ 'κύρει ζῶσ' ἡ τεκοῦσα· νῦν δ' ἐπεὶ
ζῇ, πᾶσ' ἀνάγκη, κεἰ καλῶς λέγεις, ὀκνεῖν.
Iocasta. καὶ μὴν μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι.
Œdipus. μέγας, ξυνίημ'· ἀλλὰ τῆς ζώσης φόβος.
Mess. ποίας δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὕπερ;
Œdipus. Μερόπης, γεραιέ, Πόλυβος ἧς ᾤκει μέτα.
Mess. τί δ' ἔστ' ἐκείνης ὑμὶν ἐς φόβον φέρον;
Œdipus. θεήλατον μάντευμα δεινὸν, ὦ ξένε.
Mess. ἦ ῥητόν; ἢ οὐχὶ θεμιτὸν ἄλλον εἰδέναι;
Œdipus. μάλιστά γ'· εἶπε γάρ με Λοξίας ποτὲ
χρῆναι μιγῆναι μητρὶ τἠμαυτοῦ, τό τε
πατρῷον αἷμα χερσὶ ταῖς ἐμαῖς ἑλεῖν.
ὧν οὕνεχ' ἡ Κόρινθος ἐξ ἐμοῦ πάλαι
μακρὰν ἀπῳκεῖτ'· εὐτυχῶς μὲν, ἀλλ' ὅμως
τὰ τῶν τεκόντων ὄμμαθ' ἥδιστον βλέπειν.
Mess. ἦ γὰρ τάδ' ὀκνῶν κεῖθεν ἦσθ' ἀπόπτολις;
Œdipus. πατρός τε χρῄζων μὴ φονεὺς εἶναι, γέρον.
Mess. τί δῆτ' ἐγὼ οὐχὶ τοῦδε τοῦ φόβου σ', ἄναξ,
ἐπείπερ εὔνους ἦλθον, ἐξελυσάμην;
Œdipus. καὶ μὴν χάριν γ' ἂν ἀξίαν λάβοις ἐμοῦ.
Mess. καὶ μὴν μάλιστα τοῦτ' ἀφικόμην, ὅπως
σοῦ πρὸς δόμους ἐλθόντος εὖ πράξαιμί τι.
Œdipus. ἀλλ' οὔποτ' εἶμι τοῖς φυτεύσασίν γ' ὁμοῦ.
Mess. ὦ παῖ, καλῶς εἶ δῆλος οὐκ εἰδὼς τί δρᾷς.
Œdipus. πῶς, ὦ γεραιέ; πρὸς θεῶν δίδασκέ με.

Mess. εἰ τῶνδε φεύγεις οὕνεκ' εἰς οἴκους μολεῖν.
Œdipus. ταρβῶν γε μή μοι Φοῖβος ἐξέλθῃ σαφής.
Mess. ἢ μὴ μίασμα τῶν φυτευσάντων λάβῃς;
Œdipus. τοῦτ' αὐτό, πρέσβυ, τοῦτό μ' εἰσαεὶ φοβεῖ.
Mess. ἆρ' οἶσθα δῆτα πρὸς δίκης οὐδὲν τρέμων;
Œdipus. πῶς δ' οὐχί, παῖς γ' εἰ τῶνδε γεννητῶν ἔφυν;
Mess. ὀθούνεκ' ἦν σοι Πόλυβος οὐδὲν ἐν γένει.
Œdipus. πῶς εἶπας; οὐ γὰρ Πόλυβος ἐξέφυσέ με;
Mess. οὐ μᾶλλον οὐδὲν τοῦδε τἀνδρὸς, ἀλλ' ἴσον.
Œdipus. καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενὶ;
Mess. ἀλλ' οὔ σ' ἐγείνατ' οὔτ' ἐκεῖνος οὔτ' ἐγώ.
Œdipus. ἀλλ' ἀντὶ τοῦ δὴ παῖδά μ' ὠνομάζετο;
Mess. δῶρόν ποτ', ἴσθι, τῶν ἐμῶν χειρῶν λαβών.
Œdipus. κἄθ' ὧδ' ἀπ' ἄλλης χειρὸς ἔστερξεν μέγα;
Mess. ἡ γὰρ πρὶν αὐτὸν ἐξέπεισ' ἀπαιδία.
Œdipus. σὺ δ' ἐμπολήσας, ἢ τυχὼν μ' αὐτῷ δίδως;
Mess. εὑρὼν ναπαίαις ἐν Κιθαιρῶνος πτυχαῖς.
Œdipus. ὠδοιπόρεις δὲ πρὸς τί τούσδε τοὺς τόπους;
Mess. ἐνταῦθ' ὀρείοις ποιμνίοις ἐπεστάτουν.
Œdipus. ποιμὴν γὰρ ἦσθα κἀπὶ θητείᾳ πλάνης;
Mess. σοῦ δ', ὦ τέκνον, σωτήρ γε τῷ τότ' ἐν χρόνῳ.
Œdipus. τί δ' ἄλγος ἴσχοντ' ἐν κακοῖς με λαμβάνεις;
Mess. ποδῶν ἂν ἄρθρα μαρτυρήσειεν τὰ σά.
Œdipus. οἴμοι, τί τοῦτ' ἀρχαῖον ἐννέπεις κακόν;
Mess. λύω σ' ἔχοντα διατόρους ποδοῖν ἀκμάς.
Œdipus. δεινόν γ' ὄνειδος σπαργάνων ἀνειλόμην.
Mess. ὥστ' ὠνομάσθης ἐκ τύχης ταύτης ὃς εἶ.

Œdipus. ὦ πρὸς θεῶν, πρὸς μητρὸς, ἢ πατρὸς, φράσον.
Mess. οὐκ οἶδ'· ὁ δοὺς δὲ ταῦτ' ἐμοῦ λῷον φρονεῖ.
Œdipus. ἦ γὰρ παρ' ἄλλου μ' ἔλαβες οὐδ' αὐτὸς τυχών;
Mess. οὐκ, ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσί μοι.
Œdipus. τίς οὗτος; ἢ κάτοισθα δηλῶσαι λόγῳ;
Mess. τῶν Λαΐου δήπου τις ὠνομάζετο.
Œdipus. ἦ τοῦ τυράννου τῆσδε γῆς πάλαι ποτέ;
Mess. μάλιστα. τούτου τἀνδρὸς οὗτος ἦν βοτήρ.
Œdipus. ἦ κᾶστ' ἔτι ζῶν οὗτος, ὥστ' ἰδεῖν ἐμέ;
Mess. ὑμεῖς γ' ἄριστ' εἰδεῖτ' ἂν οὐπιχώριοι.
Œdipus. ἔστιν τὶς ὑμῶν τῶν παρεστώτων πέλας,
ὅστις κάτοιδε τὸν βοτῆρ', ὃν ἐννέπει,
εἴτ' οὖν ἐπ' ἀγρῶν εἴτε κἀνθάδ' εἰσιδών;
σημήναθ', ὡς ὁ καιρὸς ηὑρῆσθαι τάδε.
Chorus. οἶμαι μὲν οὐδέν' ἄλλον ἢ τὸν ἐξ ἀγρῶν,
ὃν κἀμάτευες πρόσθεν εἰσιδεῖν· ἀτὰρ
ἥδ' ἂν τάδ' οὐχ ἥκιστ' ἂν Ἰοκάστη λέγοι.
Œdipus. γύναι, νοεῖς ἐκεῖνον, ὅντιν' ἀρτίως
μολεῖν ἐφιέμεσθα τόν θ' οὗτος λέγει;
Iocasta. τίς δ' ὅντιν' εἶπε; μηδὲν ἐντραπῇς, τὰ δὲ
ῥηθέντα βούλου μηδὲ μεμνῆσθαι μάτην.
Œdipus. οὐκ ἂν γένοιτο τοῦθ' ὅπως ἐγὼ λαβὼν
σημεῖα τοιαῦτ' οὐ φανῶ τοὐμὸν γένος.
Iocasta. μὴ πρὸς θεῶν, εἴπερ τι τοῦ σαυτοῦ βίου
κήδει, ματεύσῃς τοῦθ'· ἅλις νοσοῦσ' ἐγώ.
Œdipus. θάρσει. σὺ μὲν γὰρ οὐδ' ἐὰν τρίτης ἐγὼ
μητρὸς φανῶ τρίδουλος, ἐκφανεῖ κακή.

Iocasta. ὅμως πιθοῦ μοι, λίσσομαι· μὴ δρᾶ τάδε.
Œdipus. οὐκ ἂν πιθοίμην μὴ οὐ τάδ' ἐκμαθεῖν σαφῶς.
Iocasta. καὶ μὴν φρονοῦσά γ' εὖ τὰ λῷστά σοι λέγω.
Œdipus. τὰ λῷστα τοίνυν ταῦτά μ' ἀλγύνει πάλαι.
Iocasta. ὦ δύσποτμ', εἴθε μήποτε γνοίης ὃς εἶ.
Œdipus. ἄξει τις ἐλθὼν δεῦρο τὸν βοτηρά μοι;
ταύτην δ' ἐᾶτε πλουσίῳ χαίρειν γένει.
Iocasta. ἰοὺ ἰού, δύστηνε· τοῦτο γάρ σ' ἔχω
μόνον προσειπεῖν, ἄλλο δ' οὔποθ' ὕστερον.
Chorus. τί ποτε βέβηκεν, Οἰδίπους, ὑπ' ἀγρίας
ἄξασα λύπης ἡ γυνή; δέδοιχ' ὅπως
μὴ 'κ τῆς σιωπῆς τῆσδ' ἀναρρήξει κακά.
Œdipus. ὁποῖα χρῄζει ῥηγνύτω· τοὐμὸν δ' ἐγὼ,
κεἰ σμικρόν ἐστι, σπέρμ' ἰδεῖν βουλήσομαι.
αὕτη δ' ἴσως, φρονεῖ γὰρ ὡς γυνὴ μέγα,
τὴν δυσγένειαν τὴν ἐμὴν αἰσχύνεται.
ἐγὼ δ' ἐμαυτὸν παῖδα τῆς Τύχης νέμων
τῆς εὖ διδούσης οὐκ ἀτιμασθήσομαι.
τῆς γὰρ πέφυκα μητρός· οἱ δὲ συγγενεῖς
μῆνές με μικρὸν καὶ μέγαν διώρισαν.
τοιόσδε δ' ἐκφὺς οὐκ ἂν ἐξέλθοιμ' ἔτι
ποτ' ἄλλος, ὥστε μὴ 'κμαθεῖν τοὐμὸν γένος.

[Œdipus Tyrannus, 911–1085.]

XVII.

The despair of Œdipus.

Chorus. Οὐκ οἶδ' ὅπως σε φῶ βεβουλεῦσθαι καλῶς.
κρείσσων γὰρ ἦσθα μηκέτ' ὢν ἢ ζῶν τυφλός.

Œdipus. ὡς μὲν τάδ' οὐχ ὧδ' ἔστ' ἄριστ' εἰργασμένα,
μή μ' ἐκδίδασκε, μηδὲ συμβούλευ' ἔτι.
ἐγὼ γὰρ οὐκ οἶδ' ὄμμασιν ποίοις βλέπων
πατέρα ποτ' ἂν προσεῖδον εἰς Ἅιδου μολὼν,
οὐδ' αὖ τάλαιναν μητέρ', οἵν ἐμοὶ δυοῖν
ἔργ' ἐστὶ κρείσσον' ἀγχόνης εἰργασμένα.
ἀλλ' ἡ τέκνων δῆτ' ὄψις ἦν ἐφίμερος,
βλαστοῦσ' ὅπως ἔβλαστε, προσλεύσσειν ἐμοί.
οὐ δῆτα τοῖς γ' ἐμοῖσιν ὀφθαλμοῖς ποτέ·
οὐδ' ἄστυ γ', οὐδὲ πύργος, οὐδὲ δαιμόνων
ἀγάλματ' ἱρὰ, τῶν ὁ παντλήμων ἐγὼ
κάλλιστ' ἀνὴρ εἷς ἔν γε ταῖς Θήβαις τραφεὶς
ἀπεστέρησ' ἐμαυτὸν, αὐτὸς ἐννέπων
ὠθεῖν ἅπαντας τὸν ἀσεβῆ, τὸν ἐκ θεῶν
φανέντ' ἄναγνον καὶ γένους τοῦ Λαΐου.
τοιάνδ' ἐγὼ κηλῖδα μηνύσας ἐμὴν
ὀρθοῖς ἔμελλον ὄμμασιν τούτους ὁρᾶν;
ἥκιστά γ'· ἀλλ' εἰ τῆς ἀκουούσης ἔτ' ἦν
πηγῆς δι' ὤτων φραγμὸς, οὐκ ἂν ἐσχόμην
τὸ μὴ ἀποκλῆσαι τοὐμὸν ἄθλιον δέμας,
ἵν' ἥ τυφλός τε καὶ κλύων μηδέν. τὸ γὰρ
τὴν φροντίδ' ἔξω τῶν κακῶν οἰκεῖν γλυκύ.

ἰὼ Κιθαιρὼν, τί μ' ἐδέχου; τί μ' οὐ λαβὼν
ἔκτεινας εὐθὺς, ὡς ἔδειξα μήποτε
ἐμαυτὸν ἀνθρώποισιν ἔνθεν ἢ γεγὼς;
ὦ Πόλυβε καὶ Κόρινθε καὶ τὰ πάτρια
λόγῳ παλαιὰ δώμαθ', οἷον ἆρά με
κάλλος κακῶν ὕπουλον ἐξεθρέψατε.
νῦν γὰρ κακός τ' ὢν κἀκ κακῶν εὑρίσκομαι.
ὦ τρεῖς κέλευθοι καὶ κεκρυμμένη νάπη
δρυμός τε καὶ στενωπὸς ἐν τριπλαῖς, ὁδοῖς,
αἳ τοὐμὸν αἷμα τῶν ἐμῶν χειρῶν ἄπο
ἐπίετε πατρὸς, ἆρά μου μέμνησθ' ὅτι
οἷ' ἔργα δράσας ὑμὶν εἶτα δεῦρ' ἰὼν
ὁποῖ' ἔπρασσον αὖθις; ὦ γάμοι γάμοι,
ἐφύσαθ' ἡμᾶς, καὶ φυτεύσαντες πάλιν
ἀνεῖτε ταυτὸν σπέρμα, κἀπεδείξατε
πατέρας, ἀδελφοὺς, παῖδας, αἷμ' ἐμφύλιον,
νύμφας, γυναῖκας, μητέρας τε, χὤπόσα
αἴσχιστ' ἐν ἀνθρώποισιν ἔργα γίγνεται.
ἀλλ' οὐ γὰρ αὐδᾶν ἔσθ' ἃ μηδὲ δρᾶν καλὸν,
ὅπως τάχιστα πρὸς θεῶν ἔξω μέ που
καλύψατ', ἢ φονεύσατ', ἢ θαλάσσιον
ἐκρίψατ', ἔνθα μήποτ' εἰσόψεσθ' ἔτι.
ἴτ', ἀξιώσατ' ἀνδρὸς ἀθλίου θιγεῖν.
πίθεσθε, μὴ δείσητε. τἀμὰ γὰρ κακὰ
οὐδεὶς οἷός τε πλὴν ἐμοῦ φέρειν βροτῶν.

[Œdipus Tyrannus, 1367–1415.]

XVIII.

The gods alone remain unchanged: the faith of nations changes.

Œdipus. Ὦ φίλτατ' Αἰγέως παῖ, μόνοις οὐ γίγνεται
θεοῖσι γῆρας οὐδὲ καταθανεῖν ποτε,
τὰ δ' ἄλλα συγχεῖ πάνθ' ὁ παγκρατὴς χρόνος.
φθίνει μὲν ἰσχὺς γῆς, φθίνει δὲ σώματος,
θνήσκει δὲ πίστις, βλαστάνει δ' ἀπιστία,
καὶ πνεῦμα ταυτὸν οὔποτ' οὔτ' ἐν ἀνδράσιν
φίλοις βέβηκεν οὔτε πρὸς πόλιν πόλει.
τοῖς μὲν γὰρ ἤδη, τοῖς δ' ἐν ὑστέρῳ χρόνῳ
τὰ τερπνὰ πικρὰ γίγνεται καὐθις φίλα.
καὶ ταῖσι Θήβαις εἰ τανῦν εὐημερεῖ
καλῶς τὰ πρὸς σὲ, μυρίας ὁ μυρίος
χρόνος τεκνοῦται νύκτας ἡμέρας τ' ἰὼν,
ἐν αἷς τὰ νῦν ξύμφωνα δεξιώματα
δόρει διασκεδῶσιν ἐκ σμικροῦ λόγου·
ἵν' οὐμὸς εὕδων καὶ κεκρυμμένος νέκυς
ψυχρός ποτ' αὐτῶν θερμὸν αἷμα πίεται,
εἰ Ζεὺς ἔτι Ζεὺς, χὠ Διὸς Φοῖβος σαφής.
ἀλλ' οὐ γὰρ αὐδᾶν ἡδὺ τἀκίνητ' ἔπη,
ἔα μ' ἐν οἷσιν ἠρξάμην, τὸ σὸν μόνον
πιστὸν φυλάσσων· κοὔποτ' Οἰδίπουν ἐρεῖς
ἀχρεῖον οἰκητῆρα δέξασθαι τόπων
τῶν ἐνθάδ', εἴπερ μὴ θεοὶ ψεύσουσί με.

[Œdipus Coloneus, 607–628.]

XIX.

Colonus.

Εὐίππου, ξένε, τᾶσδε χώρας
ἵκου τὰ κράτιστα γᾶς ἔπαυλα,
τὸν ἀργῆτα Κολωνὸν, ἔνθ'
ἁ λίγεια μινύρεται
θαμίζουσα μάλιστ' ἀηδὼν
χλωραῖς ὑπὸ βάσσαις,
τὸν οἰνῶπ' ἀνέχουσα κισσὸν
καὶ τὰν ἄβατον θεοῦ
φυλλάδα μυριόκαρπον ἀνήλιον
ἀνήνεμόν τε πάντων
χειμώνων· ἵν' ὁ βακχιώτας
ἀεὶ Διόνυσος ἐμβατεύει
θεαῖς ἀμφιπολῶν τιθήναις.
θάλλει δ' οὐρανίας ὑπ' ἄχνας
ὁ καλλίβοτρυς κατ' ἦμαρ ἀεὶ
νάρκισσος, μεγάλαιν θεαῖν
ἀρχαῖον στεφάνωμ', ὅ τε
χρυσαυγὴς κρόκος· οὐδ' ἄϋπνοι
κρῆναι μινύθουσιν
Κηφισοῦ νομάδες ῥείθρων,

Stranger, where you rest is fairest spot of wealthiest land. Hither Dionysus brought his ivy, Deo and Persephone their golden flowers; Cephisus waters it; and to the Muses and Aphrodite it is dear. To

ἀλλ' αἰὲν ἐπ' ἤματι
ὠκυτόκος πεδίων ἐπινίσσεται
ἀκηράτῳ ξὺν ὄμβρῳ
στερνούχου χθονός· οὐδὲ Μουσᾶν
χοροί νιν ἀπεστύγησαν, οὐδ' ἁ
χρυσάνιος Ἀφροδίτα.
ἔστιν δ' οἷον ἐγὼ γᾶς Ἀσίας οὐκ ἐπακούω,
οὐδ' ἐν τᾷ μεγάλᾳ Δωρίδι νάσῳ Πέλοπος πώποτε βλαστὸν
φύτευμ' ἀχείρωτον αὐτόποιον,
ἐγχέων φόβημα δαΐων,
ὃ τᾷδε θάλλει μέγιστα χώρᾳ,
γλαυκᾶς παιδοτρόφου φύλλον ἐλαίας·
τὸ μέν τις οὔτε νεαρὸς οὔτε γήρᾳ
σημαίνων ἁλιώσει χερὶ πέρσας· ὁ γὰρ αἰὲν ὁρῶν κύκλος
λεύσσει νιν Μορίου Διὸς
χὰ γλαυκῶπις Ἀθάνα.
ἄλλον δ' αἶνον ἔχω ματροπόλει τᾷδε κράτιστον,
δῶρον τοῦ μεγάλου δαίμονος, εἰπεῖν, χθονὸς αὔχημα μέγιστον,
εὔιππον, εὔπωλον, εὐθάλασσον.
ὦ παῖ Κρόνου, σὺ γάρ νιν ἐς
τόδ' εἶσας αὔχημ', ἄναξ Ποσειδᾶν,
ἵπποισιν τὸν ἀκεστῆρα χαλινὸν
πρώταισι ταῖσδε κτίσας ἀγυιαῖς.

this land alone Zeus and Athene gave their olive; to this first Poseidon gave his steeds, and the swift oars which follow the Nereids' dance.

ἁ δ' εὐήρετμος ἔκπαγλ' ἁλία χερσὶ παραπτομένα πλάτα
θρώσκει, τῶν ἑκατομπόδων
Νηρῄδων ἀκόλουθος.

[Œdipus Coloneus, 668–719.]

XX.

Age.

Ὅστις τοῦ πλέονος μέρους
χρῄζει τοῦ μετρίου παρεὶς
ζώειν, σκαιόσυναν φυλάσσων
ἐν ἐμοὶ κατάδηλος ἔσται.
ἐπεὶ πολλὰ μὲν αἱ μακραὶ
ἀμέραι κατέθεντο δὴ
λύπας ἐγγυτέρω, τὰ τέρ-
ποντα δ' οὐκ ἂν ἴδοις ὅπου,
ὅταν τις ἐς πλέον πέσῃ
τοῦ θέλοντος, οὐδ' ἔπι κόρος, ἰσοτέλεστος
Ἄϊδος ὅτε Μοῖρ' ἀνυμέναιος
ἄλυρος ἄχορος ἀναπέφηνε,
θάνατος ἐς τελευτάν.
μὴ φῦναι τὸν ἅπαντα νι-
κᾷ λόγον· τὸ δ', ἐπεὶ φανῇ,
βῆναι κεῖθεν ὅθεν περ ἥκει

Pray not for long life, lest it lead but to sorrow.
For there are three stages in life: the first, foolishness; another,

πολὺ δεύτερον ὡς τάχιστα.
ὡς εὖτ' ἂν τὸ νέον παρῇ
κούφας ἀφροσύνας φέρον,
τίς πλάγχθη πολύμοχθος ἔ-
ξω, τίς οὐ καμάτων ἔνι;
φόνοι, στάσεις, ἔρις, μάχαι,
καὶ φθόνος· τό τε κατάμεμπτον ἐπιλέλογχε
πύματον ἀκρατὲς ἀπροσόμιλον
γῆρας ἄφιλον, ἵνα πράπαντα
κακὰ κακῶν ξυνοικεῖ.
ἐν ᾧ τλάμων ὅδ', οὐκ ἐγὼ μόνος,
πάντοθεν βόρειος ὡς τις
ἀκτὰ κυματοπλὴξ χειμερία κλονεῖται,
ὡς καὶ τόνδε κατάκρας
δειναὶ κυματοαγεῖς
ἴται κλονέουσιν ἀεὶ ξυνοῦσαι,
αἱ μὲν ἀπ' ἀελίου δυσμᾶν,
αἱ δ' ἀνατέλλοντος,
αἱ δ' ἀνὰ μέσσαν ἀκτῖν',
αἱ δὲ νυχιᾶν ἀπὸ ῥιπᾶν.

[Œdipus Coloneus, 1211–1248.]

trouble; and the third, such misery as encompasses this poor discrowned king.

XXI.

Hermes leads the blind king by the hand to the place of his death.

Χῶρον δ', ἑπείγει γάρ με τοὐκ θεοῦ παρὸν,
στείχωμεν ἤδη, μηδ' ἔτ' ἐντρεπώμεθα.
ὦ παῖδες, ὧδ' ἕπεσθ'. ἐγὼ γὰρ ἡγεμὼν
σφῷν αὖ πέφασμαι καινὸς, ὥσπερ σφὼ πατρί.
χωρεῖτε, καὶ μὴ ψαύετ', ἀλλ' ἐᾶτέ με
αὐτὸν τὸν ἱρὸν τύμβον ἐξευρεῖν, ἵνα
μοῖρ' ἀνδρὶ τῷδε τῇδε κρυφθῆναι χθονί.
τῇδ', ὧδε, τῇδε βᾶτε. τῇδε γάρ μ' ἄγει
Ἑρμῆς ὁ πομπὸς ἥ τε νερτέρα θεός.
ὦ φῶς ἀφεγγὲς, πρόσθε πού ποτ' ἦσθ' ἐμὸν,
νῦν δ' ἔσχατόν σου τοὐμὸν ἅπτεται δέμας.
ἤδη γὰρ ἕρπω τὸν τελευταῖον βίον
κρύψων παρ' Ἀιδην. ἀλλὰ, φίλτατε ξένων,
αὐτός τε χώρα θ' ἥδε πρόσπολοί τε σοὶ
εὐδαίμονες γένοισθε, κἀπ' εὐπραξίᾳ
μέμνησθέ μου θανόντος εὐτυχεῖς ἀεί.

[Œdipus Coloneus, 1540–1555.]

XXII.

The end of Œdipus.

Messenger. Ἄνδρες πολῖται, ξυντομωτάτως μὲν ἂν
τύχοιμι λέξας Οἰδίπουν ὀλωλότα·
ἃ δ' ἦν τὰ πραχθέντ' οὔθ' ὁ μῦθος ἐν βραχεῖ

φράσαι πάρεστιν οὔτε τἄργ' ὅσ' ἦν ἐκεῖ.

Chorus. ὅλωλε γὰρ δύστηνος;

Messenger. ὡς λελοιπότα
κεῖνον τὸν ἀεὶ βίοτον ἐξεπίστασο.

Chorus. πῶς; ἆρα θείᾳ κἀπόνῳ τάλας τύχῃ;

Messenger. ταῦτ' ἐστὶν ἤδη καποθαυμάσαι πρέπον.
ὡς μὲν γὰρ ἐνθένδ' εἶρπε, καὶ σύ που παρὼν
ἔξοισθ', ὑφηγητῆρος οὐδενὸς φίλων,
ἀλλ' αὐτὸς ἡμῖν πᾶσιν ἐξηγούμενος·
ἐπεὶ δ' ἀφῖκτο τὸν καταρράκτην ὁδὸν
χαλκοῖς βάθροισι γῆθεν ἐρριζωμένον,
ἕστη κελεύθων ἐν πολυσχίστων μιᾷ,
κοίλου πέλας κρατῆρος, οὗ τὰ Θησέως
Περίθου τε κεῖται πίστ' ἀεὶ ξυνθήματα·
ἐφ' οὗ μέσου στὰς τοῦ τε Θορικίου πέτρου
κοίλης τ' ἀχέρδου κἀπὸ λαΐνου τάφου,
καθέζετ'· εἶτ' ἔλυσε δυσπινεῖς στολάς.
κἄπειτ' ἀΰσας παῖδας ἠνώγει ῥυτῶν
ὑδάτων ἐνεγκεῖν λουτρὰ καὶ χοάς ποθεν·
τὼ δ' εὐχλόου Δήμητρος ἐς προσόψιον
πάγον μολούσα τάσδ' ἐπιστολὰς πατρὶ
ταχεῖ πόρευσαν ξὺν χρόνῳ, λουτροῖς τέ νιν
ἐσθῆτί τ' ἐξήσκησαν ᾗ νομίζεται.
ἐπεὶ δὲ παντὸς εἶχε δρῶντος ἡδονὴν
κοὐκ ἦν ἔτ' ἀργὸν οὐδὲν ὧν ἐφίετο,
κτύπησε μὲν Ζεὺς χθόνιος, αἱ δὲ παρθένοι
ῥίγησαν, ὡς ἤκουσαν· ἐς δὲ γούνατα

πατρὸς πεσοῦσαι κλαῖον, οὐδ' ἀνίεσαν
στέρνων ἀραγμοὺς οὐδὲ παμμήκεις γόους.
ὁ δ' ὡς ἀκούει φθόγγον ἐξαίφνης πικρὸν,
πτύξας ἐπ' αὐταῖς χεῖρας εἶπεν, ὦ τέκνα,
οὐκ ἔστ' ἔθ' ὑμῖν τῆδ' ἐν ἡμέρᾳ πατήρ.
ὅλωλε γὰρ δὴ πάντα τἀμὰ, κοὐκ ἔτι
τὴν δυστόνητον ἕξετ' ἀμφ' ἐμοὶ τροφήν·
σκληρὰν μέν, οἶδα, παῖδες· ἀλλ' ἐν γὰρ μόνον
τὰ πάντα λύει ταῦτ' ἔπος μοχθήματα·
τὸ γὰρ φιλεῖν οὐκ ἔστιν ἐξ ὅτου πλέον
ἢ τοῦδε τἀνδρὸς ἔσχεθ', οὗ τητώμεναι
τὸ λοιπὸν ἤδη τὸν βίον διάξετον.
τοιαῦτ' ἐπ' ἀλλήλοισιν ἀμφικείμενοι
λύγδην ἔκλαιον πάντες. ὡς δὲ πρὸς τέλος
γόων ἀφίκοντ' οὐδ' ἔτ' ὠρώρει βοή,
ἦν μὲν σιωπὴ· φθέγμα δ' ἐξαίφνης τινὸς
θώϋξεν αὐτὸν, ὥστε πάντας ὀρθίας
στῆσαι φόβῳ δείσαντας ἐξαίφνης τρίχας,
καλεῖ γὰρ αὐτὸν πολλὰ πολλαχῆ θεός·
ὦ οὗτος οὗτος, Οἰδίπους, τί μέλλομεν
χωρεῖν; πάλαι δὴ τἀπὸ σοῦ βραδύνεται.
ὁ δ' ὡς ἐπῄσθετ' ἐκ θεοῦ καλούμενος,
αὐδᾷ μολεῖν οἱ γῆς ἄνακτα Θησέα.
κἀπεὶ προσῆλθεν, εἶπεν, ὦ φίλον κάρα,
δός μοι χερὸς σῆς πίστιν ἀρχαίαν τέκνοις,
ὑμεῖς τε, παῖδες, τῷδε· καὶ καταίνεσον
μήποτε προδώσειν τάσδ' ἑκὼν, τελεῖν δ' ὅσ' ἂν

μέλλῃς φρονῶν εὖ ξυμφέροντ' αὐταῖς ἀεί.
ὁ δ', ὡς ἀνὴρ γενναῖος, οὐκ οἴκτου μέτα
κατήνεσεν τάδ' ὅρκιος δράσειν ξένῳ.
ὅπως δὲ ταῦτ' ἔδρασεν, εὐθὺς Οἰδίπους
ψαύσας ἀμαυραῖς χερσὶν ὧν παίδων λέγει,
ὦ παῖδε, τλάσα χρὴ τὸ γενναῖον φρενὶ
χωρεῖν τόπων ἐκ τῶνδε, μηδ' ἃ μὴ θέμις
λεύσσειν δικαιοῦν, μηδὲ φωνούντων κλύειν.
ἀλλ' ἕρπεθ' ὡς τάχιστα· πλὴν ὁ κύριος
Θησεὺς παρέστω μανθάνων τὰ δρώμενα.
τοσαῦτα φωνήσαντος εἰσηκούσαμεν
ξύμπαντες· ἀστακτὶ δὲ σὺν ταῖς παρθένοις
στένοντες ὠμαρτοῦμεν. ὡς δ' ἀπήλθομεν,
χρόνῳ βραχεῖ στραφέντες, ἐξαπείδομεν
τὸν ἄνδρα, τὸν μὲν οὐδαμοῦ παρόντ' ἔτι,
ἄνακτα δ" αὐτὸν ὀμμάτων ἐπίσκιον
χεῖρ' ἀντέχοντα κρατὸς, ὡς δεινοῦ τινὸς
φόβου φανέντος οὐδ' ἀνασχετοῦ βλέπειν.
ἔπειτα μέντοι βαιόν, οὐδὲ σὺν χρόνῳ,
ὁρῶμεν αὐτὸν γῆν τε προσκυνοῦνθ' ἅμα
καὶ τὸν θεῶν "Ολυμπον ἐν ταὐτῷ λόγῳ.
μόρῳ δ' ὁποίῳ κεῖνος ὤλετ' οὐδ' ἂν εἷς
θνητῶν φράσειε, πλὴν τὸ Θησέως κάρα.
οὐ γάρ τις αὐτὸν οὔτε πυρφόρος θεοῦ
κεραυνὸς ἐξέπραξεν οὔτε ποντία
θύελλα κινηθεῖσα τῷ τότ' ἐν χρόνῳ,
ἀλλ' ἤ τις ἐκ θεῶν πομπὸς, ἢ τὸ νερτέρων

εὔνουν διαστὰν γῆς ἀλύπητον βάθρον.
ἀνὴρ γὰρ οὐ στενακτὸς οὐδὲ σὺν νόσοις
ἀλγεινὸς ἐξεπέμπετ', ἀλλ' εἴ τις βροτῶν
θαυμαστός. εἰ δὲ μὴ δοκῶ φρονῶν λέγειν,
οὐκ ἂν παρείμην οἷσι μὴ δοκῶ φρονεῖν.

[Œdipus Coloneus, 1579–1666.]

XXIII.

Sleep.

Ὕπν' ὀδύνας ἀδαὴς, Ὕπνε δ' ἀλγέων,
εὐαὲς ἡμῖν ἔλθοις,
εὐαίων εὐαίων, ὤναξ·
ὄμμασι δ' ἀντίσχοις
τάνδ' αἴγλαν, ἃ τέταται τανῦν.
ἴθι ἴθι μοι παιών.

[Philoctetes, 827–832.]

XXIV.

Philoctetes deprived of his bow.

Philoctetes. Ὦ πῦρ σὺ καὶ πᾶν δεῖμα καὶ πανουργίας
δεινῆς τέχνημ' ἔχθιστον, οἷά μ' εἰργάσω,
οἳ' ἠπάτηκας· οὐδ' ἐπαισχύνει μ' ὁρῶν
τὸν προστρόπαιον, τὸν ἱκέτην, ὦ σχέτλιε;
ἀπέστέρηκας τὸν βίον τὰ τόξ' ἐλών.
ἀπόδος, ἱκνοῦμαι σ', ἀπόδος, ἱκετεύω. τέκνον.
πρὸς θεῶν πατρῴων, τὸν βίον με μὴ φέλῃς,

ὤμοι τάλας. ἀλλ' οὐδὲ προσφωνεῖ μ' ἔτι,
ἀλλ' ὡς μεθήσων μήποθ', ὧδ' ὁρᾷ πάλιν.
ὦ λιμένες, ὦ προβλῆτες, ὦ ξυνουσίαι
θηρῶν ὀρείων, ὦ καταρρῶγες πέτραι,
ὑμῖν τάδ', οὐ γὰρ ἄλλον οἶδ' ὅτῳ λέγω,
ἀνακλαίομαι παροῦσι τοῖς εἰωθόσιν,
οἷ' ἔργ' ὁ παῖς μ' ἔδρασεν οὐξ Ἀχιλλέως.
ὀμόσας ἀπάξειν οἴκαδ', ἐς Τροίαν μ' ἄγει·
προσθεὶς τε χεῖρα δεξιὰν, τὰ τόξα μου
ἱερὰ λαβὼν τοῦ Ζηνὸς Ἡρακλέους ἔχει,
καὶ τοῖσιν Ἀργείοισι φήνασθαι θέλει.
ὡς ἄνδρ' ἐλὼν ἰσχυρὸν ἐκ βίας μ' ἄγει,
κοὐκ οἶδ' ἐναίρων νεκρὸν, ἢ καπνοῦ σκιὰν,
εἴδωλον ἄλλως. οὐ γὰρ ἂν σθένουτά γε
εἶλέν μ'· ἐπεὶ οὐδ' ἂν ὧδ' ἔχοντ', εἰ μὴ δόλῳ.
νῦν δ' ἠπάτημαι δύσμορος. τί χρή με δρᾶν;
ἀλλ' ἀπόδος. ἀλλὰ νῦν ἔτ' ἐν σαυτῷ γενοῦ.
τί φῄς; σιωπᾷς. οὐδέν εἰμ' ὁ δύσμορος.
ὦ σχῆμα πέτρας δίπυλον, αὖθις αὖ πάλιν
εἴσειμι πρὸς σὲ ψιλὸς, οὐκ ἔχων τροφήν·
ἀλλ' αὐανοῦμαι τῷδ' ἐν αὐλίῳ μόνος.
οὐ πτηνὸν ὄρνιν, οὐδὲ θῆρ' ὀρειβάτην
τόξοις ἐναίρων τοισίδ', ἀλλ' αὐτὸς τάλας
θανὼν παρέξω δαῖθ' ὑφ' ὧν ἐφερβόμην,
καί μ' οὓς ἐθήρων πρόσθε θηράσουσι νῦν·
φόνον φόνου δὲ ῥύσιον τίσω τάλας
πρὸς τοῦ δοκοῦντος οὐδὲν εἰδέναι κακόν.

ὄλοιο μή πω, πρὶν μάθοιμ' εἰ καὶ πάλιν
γνώμην μετοίσεις· εἰ δὲ μή, θάνοις κακῶς.

[Philoctetes, 927-962.]

XXV.

Woman's life.

Νῦν δ' οὐδέν εἰμι χωρὶς, ἀλλὰ πολλάκις
ἔβλεψα ταύτῃ τὴν γυναικείαν φύσιν,
ὡς οὐδέν ἐσμεν· αἳ, νέαι μὲν ἐν πατρὸς
ἥδιστον, οἶμαι, ζῶμεν ἀνθρώπων βίον·
τερπνῶς γὰρ ἀεὶ πάντας ἀνοία τρέφει.
ὅταν δ' ἐς ἥβην ἐξικώμεθ' εὔφρονες,
ὠθούμεθ' ἔξω καὶ διεμπολώμεθα
θεῶν πατρῴων τῶν τε φυσάντων ἄπο,
αἱ μὲν ξένους πρὸς ἄνδρας, αἱ δὲ βαρβάρους,
αἱ δ' εἰς ἀήθη δώματ', αἱ δ' ἐπίρροθα.
καὶ ταῦτ', ἐπειδὰν εὐφρόνη ζεύξῃ μία,
χρεὼν ἐπαινεῖν καὶ δοκεῖν καλῶς ἔχειν.

[Fragment 517.]

XXVI.

Love is all things and in all.

Ὦ παῖδες, ἦ τοι Κύπρις οὐ Κύπρις μόνον,
ἀλλ' ἐστὶ πολλῶν ὀνομάτων ἐπώνυμος.
ἔστιν μὲν Ἅιδης, ἔστι δ' ἄφθιτος βία,
ἔστιν δὲ λύσσα μαινὰς, ἔστι δ' ἵμερος

ἄκρατος, ἔστ' οἰμωγμός. ἐν κείνῃ τὸ πᾶν,
σπουδαῖον, ἡσυχαῖον, ἐς βίαν ἄγον.
ἐντήκεται γὰρ πνευμόνων ὅσοις ἔνι
ψυχή. τίς οὐχὶ τῆσδε τῆς θεοῦ βορά;
εἰσέρχεται μὲν ἰχθύων πλωτῷ γένει,
ἔνεστι δ' ἐν χέρσου τετρασκελεῖ γονῇ·
νωμᾷ δ' ἐν οἰωνοῖσι τοὐκείνης πτερὸν,
ἐν θηρσὶν, ἐν βροτοῖσιν, ἐν θεοῖς ἄνω.
τίν' οὐ παλαίουσ' ἐς τρὶς ἐκβάλλει θεῶν;
εἴ μοι θέμις, θέμις δὲ τἀληθῆ λέγειν,
Διὸς τυραννεῖ πνευμόνων· ἄνευ δορὸς,
ἄνευ σιδήρου πάντα τοι συντέμνεται
Κύπρις τὰ θνητῶν καὶ θεῶν βουλεύματα.

[Fragment 678.]

XXVII.

Fortune changes as the moon.

Ἀλλ' οὑμὸς ἀεὶ πότμος ἐν πυκνῷ θεοῦ
τροχῷ κυκλεῖται καὶ μεταλλάσσει φύσιν.
ὥσπερ σελήνης δ' ὄψις εὐφρόνας δύο
στῆναι δύναιτ' ἂν οὔποτ' ἐν μορφῇ μιᾷ,
ἀλλ' ἐξ ἀδήλου πρῶτον ἔρχεται νέα
πρόσωπα καλλύνουσα καὶ πληρουμένη,
χὥταν περ αὐτῆς εὐγενεστάτη φανῇ,
πάλιν διαρρεῖ κἀπὶ μηδὲν ἔρχεται.

[Fragment 713.]

EURIPIDES.

I.

Song of the watch of Rhesus' camp before Troy.

Τίνος ἁ φυλακά; τίς ἀμείβει
τὰν ἐμάν; πρῶτα
δύεται σημεῖα καὶ ἑπτάποροι
Πλειάδες αἰθέριαι. μέσα δ' αἰετὸς οὐρανοῦ ποταῖται,
ἔγρεσθε, τί μέλλετε; κοιτᾶν
ἔγρεσθε πρὸς φυλακάν.
οὐ λεύσσετε μηνάδος αἴγλαν;
ἀὼς δὴ πέλας ἀὼς
γίγνεται, καί τις προδρόμων ὅδε γ' ἐστὶν ἀστήρ.

καὶ μὴν ἀΐω, Σιμόεντος
ἡμένα κοίτας
φοινίας ὑμνεῖ πολυχορδοτάτᾳ
γήρυϊ παιδολέτωρ μελοποιὸς ἀηδονὶς μέριμνας.
ἤδη δὲ νέμουσι κατ' Ἴδαν

ποίμνια· νυκτιβρόμου
σύριγγος ἰὰν κατακούω·
θέλγει δ' ὄμματος ἕδραν
ὕπνος· ἄδιστος γὰρ ἔβα βλεφάροις πρὸς ἀοῦς.

[Rhesus, 527–537, and 546–556.]

II.

Medea's soliloquy.

Medea. Δράσω τάδ'· ἀλλὰ βαῖνε δωμάτων ἔσω,
καὶ παισὶ πόρσυν' οἷα χρὴ καθ' ἡμέραν.
ὦ τέκνα τέκνα, σφῷν μὲν ἔστι δὴ πόλις
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσετ' ἀεὶ μητρὸς ἐστερημένοι·
ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγάς,
πρὶν σφῷν ὄνασθαι κἀπιδεῖν εὐδαίμονας,
πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.
ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις,
στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀληδόνας.
ἦ μήν ποθ' ἡ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ

γλυκεῖα φροντίς. σφῷν γὰρ ἐστερημένη
λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.
ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις
ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα;
τί προσγελᾶτε τὸν πανύστατον γέλων;
αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
οὐκ ἂν δυναίμην· χαιρέτω βουλεύματα
τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς.
τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
λυποῦσαν αὐτὴν δὶς τόσα κτᾶσθαι κακά;
οὐ δῆτ' ἔγωγε. χαιρέτω βουλεύματα.
καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους;
τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενί.
χωρεῖτε, παῖδες, ἐς δόμους· ὅτῳ δὲ μὴ
θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ.
ἆ ἆ.
μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάσῃ τάδε·
ἔασον αὐτούς, ὦ τάλαν, φείσαι τέκνων·
ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε·
μὰ τοὺς παρ' Ἅιδῃ νερτέρους ἀλάστορας,
οὔτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ
παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι.

πάντως πέπρωται ταῦτα κοὐκ ἐκφεύξεται.
καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισί τε
νύμφη τύραννος ὅλλυται, σάφ' οἶδ' ἐγώ.
ἀλλ' εἶμι γὰρ δὴ τλημονεστάτην ὁδὸν,
καἰ τούσδε πέμψω τλημονεστέραν ἔτι,
παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
ὦ φιλτάτη χειρ, φίλτατον δέ μοι στόμα,
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
εὐδαιμονοῖτον, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε
πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολὴ,
ὦ μαλθακὸς χρὼς πνεῦμά θ' ἥδιστον τέκνων.
χωρεῖτε χωρεῖτ'· οὐκέτ' εἰμὶ προσβλέπειν
οἷα τ' ἐς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.

[Medea, 1019–1077.]

III.

Hippolytus.

χαῖρέ μοι, ὦ καλλίστα,
καλλίστα τῶν κατ' Ὄλυμπον
παρθένων, Ἄρτεμι·
σοὶ τόνδε πλεκτὸν στέφανον ἐξ ἀκηράτου
λειμῶνος, ὦ δέσποινα, κοσμήσας φέρω,
ἔνθ' οὔτε ποιμὴν ἀξιοῖ φέρβειν βοτὰ
οὔτ' ἦλθέ πω σίδηρος, ἀλλ' ἀκήρατον

μέλισσα λειμῶν' ἠρινὸν διέρχεται·
Αἰδὼς δὲ ποταμίαισι κηπεύει δρόσοις,
ὅσοις διδακτὸν μηδὲν, ἀλλ' ἐν τῇ φύσει
τὸ σωφρονεῖν εἴληχεν ἐς τὰ πάνθ' ὁμῶς,
τούτοις δρέπεσθαι, τοῖς κακοῖσι δ' οὐ θέμις.
ἀλλ', ὦ φίλη δέσποινα, χρυσέας κόμης
ἀνάδημα δέξαι χειρὸς εὐσεβοῦς ἄπο.
μόνῳ γάρ ἐστι τοῦτ' ἐμοὶ γέρας βροτῶν·
σοὶ καὶ ξύνειμι καί λόγοις σ' ἀμείβομαι,
κλύων μὲν αὐδὴν, ὄμμα δ' οὐχ ὁρῶν τὸ σόν.
τέλος δὲ κάμψαιμ' ὥσπερ ἠρξάμην βίου.

[Hippolytus, 70–87.]

IV.

Phædra pines for the hills and the chase with Hippolytus.

Phædra. αἰαῖ·
πῶς ἂν δροσερᾶς ἀπὸ κρηνῖδος
καθαρῶν ὑδάτων πῶμ' ἀρυσαίμαν,
ὑπό τ' αἰγείροις ἔν τε κομήτῃ
λειμῶνι κλιθεῖσ' ἀναπαυσαίμαν.
Nurse. ὦ παῖ, τί θροεῖς;
οὐ μὴ παρ' ὄχλῳ τάδε γηρύσει,
μανίας ἔποχον ῥίπτουσα λόγον;
Phædra. πέμπετέ μ' εἰς ὄρος· εἶμι πρὸς ὕλαν
καὶ παρὰ πεύκας, ἵνα θηροφόνοι
στείβουσι κύνες,

βαλιαῖς ἐλάφοις ἐγχριμπτομένα·
πρὸς θεῶν, ἔραμαι κυσὶ θωΰξαι,
καὶ παρὰ χαίταν ξανθὰν ῥῖψαι
Θεσσαλὸν ὅρπακ', ἐπίλογχον ἔχουσ'
ἐν χειρὶ βέλος.

[Hippolytus, 208–222.]

V.

Artemis parts from her dying companion.

Artemis. ἔασον· οὐ γὰρ οὐδὲ γῆς ὑπὸ ζόφον
θεᾶς ἄτιμοι Κύπριδος ἐκ προθυμίας
ὀργαὶ κατασκήψουσιν ἐς τὸ σὸν δέμας,
σῆς εὐσεβείας καὶ γαθῆς φρενὸς χάριν.
ἐγὼ γὰρ αὐτῆς ἄλλον ἐξ ἐμῆς χερὸς
ὃς ἂν μάλιστα φίλτατος κυρῇ βροτῶν
τόξοις ἀφύκτοις τοῖσδε τιμωρήσομαι.
σοὶ δ', ὦ ταλαίπωρ', ἀντὶ τῶνδε τῶν κακῶν
τιμὰς μεγίστας ἐν πόλει Τροιζηνίᾳ
δώσω· κόραι γὰρ ἄζυγες γάμων πάρος
κόμας κεροῦνταί σοι, δι' αἰῶνος μακροῦ
πένθη μέγιστα δακρύων καρπουμένῳ.
ἀεὶ δὲ μουσοποιὸς ἐς σὲ παρθένων
ἔσται μέριμνα, κοὐκ ἀνώνυμος πεσὼν
ἔρως ὁ Φαίδρας ἐς σὲ σιγηθήσεται.
σὺ δ', ὦ γεραιοῦ τέκνον Αἰγέως, λαβὲ
σὸν παῖδ' ἐν ἀγκάλαισι καὶ προσέλκυσαι.

ἄκων γὰρ ὤλεσάς νιν· ἀνθρώποισι δὲ
θεῶν διδόντων εἰκὸς ἐξαμαρτάνειν.
καὶ σοὶ παραινῶ πατέρα μὴ στυγεῖν σέθεν,
Ἱππόλυτ'· ἔχεις γὰρ μοῖραν ᾗ διεφθάρης.
καὶ χαῖρ'· ἐμοὶ γὰρ οὐ θέμις φθιτοὺς ὁρᾶν,
οὐδ' ὄμμα χραίνειν θανασίμοισιν ἐκπνοαῖς·
ὁρῶ δέ σ' ἤδη τοῦδε πλησίον κακοῦ.

Hippolytus. χαίρουσα καὶ σὺ στεῖχε, παρθέν'· ὀλβία·
μακρὰν δὲ λείποις ῥᾳδίως ὁμιλίαν.
λύω δὲ νεῖκος πατρὶ χρῃζούσης σέθεν·
καὶ γὰρ πάροιθε σοῖς ἐπειθόμην λόγοις.
αἰαῖ· κατ' ὄσσων κιγχάνει μ' ἤδη σκότος.
λαβοῦ, πάτερ, μου, καὶ κατόρθωσον δέμας.

Theseus. ὤμοι, τέκνον, τί δρᾷς με τὸν δυσδαίμονα;

Hippolytus. ὄλωλα, καὶ δὴ νερτέρων ὁρῶ πύλας.

Theseus. ἦ τὴν ἐμὴν ἄναγνον ἐκλιπὼν φρένα;

Hippolytus. οὐ δῆτ', ἐπεί σε τοῦδ' ἐλευθερῶ φόνου.

Theseus. τί φῄς; ἀφίης αἵματός μ' ἐλεύθερον;

Hippolytus. τὴν τοξόδαμνον Ἄρτεμιν μαρτύρομαι.

Theseus. ὦ φίλταθ', ὡς γενναῖος ἐκφαίνει πατρί.

Hippolytus. ὦ χαῖρε καὶ σύ, χαῖρε πολλά μοι, πάτερ.

Theseus. ὤμοι φρενὸς σῆς εὐσεβοῦς τε κἀγαθῆς.

Hippolytus. τοιῶνδε παίδων γνησίων εὖχου τυχεῖν.

Theseus. μή νυν προδῷς με, τέκνον, ἀλλὰ καρτέρει.

Hippolytus. κεκαρτέρηται τἄμ'· ὄλωλα γάρ, πάτερ·
κρύψον δέ μου πρόσωπον ὡς τάχος πέπλοις.

[Hippolytus, 1416–1458.]

VI.

Alcestis dying for Admetus and her children.

Alcestis. ὁρῶ δίκωπον ὁρῶ σκάφος,
νεκύων δὲ πορθμεὺς
ἔχων χέρ' ἐπὶ κοντῷ Χάρων μ' ἤδη καλεῖ· "τί
μέλλεις;
ἐπείγου· σὺ κατείργεις τάδε·" τοῖα σπερχόμενος
ταχύνει.
Admetus. οἴμοι· πικράν γε τήνδε μοι ναυκληρίαν
ἔλεξας. ὦ δύσδαιμον, οἷα πάσχομεν.
Alcestis. ἄγει μ' ἄγει μέ τις, οὐχ ὁρᾷς;
νεκύων ἐς αὐλὰν
ὑπ' ὀφρύσι κυανεγέσι βλέπων πτερωτὸς Ἄιδας.
τί ῥέξεις; ἄφες. οἷαν ὁδὸν ἀ δειλαιοτάτα προβαίνω.
Admetus. οἰκτρὰν φίλοισιν, ἐκ δὲ τῶν μάλιστ' ἐμοὶ
καὶ παισὶν, οἷς δὴ πένθος ἐν κοινῷ τόδε.
Alcestis. μέθετε μέθετέ μ' ἤδη·
κλίναθ', οὐ σθένω ποσί—
πλησίον Ἄιδας·—
σκοτία δ' ἐπ' ὄσσοις
νὺξ ἐφέρπει.
τέκνα τέκν', οὐκέτι δὴ
οὐκέτι μάτηρ σφῷν ἔστιν.
χαίροντες, ὦ τέκνα, τόδε φάος ὁρᾶτον.

[Alcestis, 252–272.]

VII.

Ion.

Ἅρματα μὲν τάδε λαμπρὰ τεθρίππων
ἥλιος ἤδη λάμπει κατὰ γῆν,
ἄστρα δὲ φεύγει πυρὶ τῷδ' αἰθέρος
ἐς νύχθ' ἱερὰν,
Παρνησιάδες δ' ἄβατοι κορυφαὶ
καταλαμπόμεναι τὴν ἡμερίαν
ἀψῖδα βροτοῖσι δέχονται.
σμύρνης δ' ἀνύδρου καπνὸς εἰς ὀρόφους
Φοίβου πέτεται.
θάσσει δὲ γυνὴ τρίποδα ζάθεον
Δελφὶς, ἀείδουσ' Ἕλλησι βοὰς,
ἃς ἂν Ἀπόλλων κελαδήσῃ.
ἀλλ', ὦ Φοίβου Δελφοὶ θέραπες,
τὰς Κασταλίας ἀργυροειδεῖς
βαίνετε δίνας, καθαραῖς δὲ δρόσοις
ἀφυδρανάμενοι στείχετε ναούς·
στόμα τ' εὔφημον φρουρεῖν ἀγαθὸν,
φήμας τ' ἀγαθὰς τοῖς ἐθέλουσιν
μαντεύεσθαι
γλώσσης ἰδίας ἀποφαίνειν.

The sun is mounting: I see the glow on the sacred peaks: and now begins the incense-cloud to soar within the temple, for a high day in Delphi is dawning, and to-day the priestess of Phœbus prophesies to the tribes (1–12).

Delphians, servants of my lord, bathe in Castalia, speak good

ἡμεῖς δὲ, πόνους οὓς ἐκ παιδὸς
μοχθοῦμεν ἀεὶ, πτόρθοισι δάφνης
στέφεσίν θ' ἱεροῖς ἐσόδους Φοίβου
καθαρὰς θήσομεν ὑγραῖς τε πέδον
ῥανίσιν νοτερὸν, πτηνῶν τ' ἀγέλας,
αἳ βλάπτουσιν
σέμν' ἀναθήματα, τόξοισιν ἐμοῖς
φυγάδας θήσομεν· ὡς γὰρ ἀμήτωρ
ἀπάτωρ τε γεγὼς τοὺς θρέψαντας
Φοίβου ναοὺς θεραπεύω.
ἄγ' ὦ νεηθαλὲς ὦ
καλλίστας προπόλευμα δάφνας,
ἃ τὰν Φοίβου θυμέλαν
σαίρεις ὑπὸ ναοῖς
κήπων ἐξ ἀθανάτων,
ἵνα δρόσοι τέγγουσ' ἱεραὶ
* τὰν ἀέναον παγὰν
ἐκπροϊεῖσαι
μυρσίνας ἱερὰν φόβαν,
ᾇ σαίρω δάπεδον θεοῦ
παναμέριος ἅμ' ἀελίου πτέρυγι θοᾷ
λατρεύων τὸ κατ' ἦμαρ.

words to-day. Mine is the office with bays and sacred flowers to deck the threshold of Phœbus, with water to purify his floor, and with my bow and arrows from his statues to scare the birds; for he is my lord and my father to me, the fatherless servant in his temple (13–30).

ὦ Παιὰν ὦ Παιὰν,
εὐαίων εὐαίων
εἴης, ὦ Λατοῦς παῖ.
καλόν γε τὸν πόνον, ὦ
Φοῖβε, σοὶ πρὸ δόμων λατρεύω,
τιμῶν μαντεῖον ἕδραν·
κλεινὸς δ' ὁ πόνος μοι,
θεοῖσιν δούλαν χέρ' ἔχειν,
οὐ θνατοῖς, ἀλλ' ἀθανάτοις·
εὐφάμοις δὲ πόνοις μοχθεῖν
οὐκ ἀποκάμνω.
Φοῖβός μοι γενέτωρ πατήρ·
τὸν βόσκοντα γὰρ εὐλογῶ.
τὸ δ' ὠφέλιμον ἐμοὶ πατέρος ὄνομα λέγω
Φοίβου τοῦ κατὰ ναόν.
ὦ Παιὰν ὦ Παιὰν,
εὐαίων εὐαίων
εἴης, ὦ Λατοῦς παῖ.
ἀλλ' ἐκπαύσω γὰρ μόχθους
δάφνας ὀλκοῖς·
χρυσέων δ' ἐκ τευχέων ῥίψω
γαίας παγὰν,
ἂν ἀποχεύονται

So first with young bay leaves I sweep thy altar, with myrtle tresses thy floor, O Pæan, Leto's son. Shall I not be proud of my service when it is Phœbus whom I serve, my father that feeds me with his bounty (31–60)?

Κασταλίας δῖναι,
νοτερὸν ὕδωρ βάλλων,
ὅσιος ἀπ' εὐνᾶς ὤν.
εἴθ' οὕτως ἀεὶ Φοίβῳ
λατρεύων μὴ πανσαίμαν, ἢ
πανσαίμαν ἀγαθᾷ μοίρᾳ.
ἔα ἔα.
φοιτῶσ' ἤδη λείπουσίν τε
πτανοὶ Παρνασσοῦ κοίτας·
αὐδῶ μὴ χρίμπτειν θρεγκοῖς
μηδ' ἐς χρυσήρεις οἴκους.
μάρψω σ' αὖ τόξοις, ὦ Ζηνὸς
κῆρυξ, ὀρνίθων γαμφηλαῖς
ἰσχὺν νικῶν.
ὅδε πρὸς θυμέλας ἄλλος ἐρέσσει
κύκνος· οὐκ ἄλλᾳ
φοινικοφαῆ πόδα κινήσεις;
οὐδέν σ' ἁ φόρμιγξ ἁ Φοίβου
σύμμολπος τόξων ῥύσαιτ' ἄν·
πάραγε πτέρυγας·
λίμνας ἐπίβα τᾶς Δηλιάδος·
αἱμάξεις, εἰ μὴ πείσει,
τὰς καλλιφθόγγους ᾠδάς.

Now pure water of Castalia I sprinkle, with heart as pure. And now see the birds come flocking from their haunts on the hills. Away! away! crook-beaked eagle; row hence, purple-sandalled swan. Away! far hence to where Alpheius swirls, to the Isthmian

ἔα ἔα.
τίς ὅδ' ὀρνίθων καινὸς προσέβα;
μῶν ὑπὸ θριγκοὺς εὐναίας
καρφηρὰς θήσων τέκνοις;
ψαλμοί σ' εἴρξουσιν τόξων.
οὐ πείσει; χωρῶν ἐν δίναις
ταῖς Ἀλφειοῦ παιδούργει,
ἢ νάπος Ἰσθμιον,
ὡς ἀναθήματα μὴ βλάπτηταί
ναοί θ' σὶ Φοίβου.
κτείνειν δ' ὑμᾶς αἰδοῦμαι
τοὺς θεῶν ἀγγέλλοντας φάμας
θνατοῖς. οἷς δ' ἔγκειμαι μόχθοις,
Φοίβῳ δουλεύσω, κοὐ λήξω
τοὺς βόσκοντας θεραπεύων.

[Ion, 82–183.]

VIII.

The power of music.

Ὀρεία ποτὲ δρομάδι κώλῳ
μάτηρ θεῶν ἐσύθη
ἀν' ὑλᾶντα νάπη

dales, you that would nest in the temples' eaves. Away! lest I harm you against my will.

All this I do for Phœbus' sake, and I will never weary, for he it is that cares for me (61–103).

ποτάμιόν τε χεῦμ' ὑδάτων
βαρύβρομόν τε κῦμ' ἅλιον
πόθῳ τᾶς ἀποιχομένας
ἀρρήτου κούρᾶς·
κράταλα δὲ βρόμια διαπρύσιον
ἰέντα κέλαδον ἀνεβόα,
θηρῶν ὅτε ζυγίους
ζευξάσᾳ θεᾷ σατίνας
τὰν ἁρπασθεῖσαν κυκλίων
χορῶν ἔξω παρθενίων
μέτα κοῦραι ἀελλόποδες,
ἃ μὲν τόξοις Ἄρτεμις, ἃ δ'
ἔγχει Γοργώπα πάνοπλος

* * *

αὐγάζων ἐξ οὐρανίων
ἄλλαν μοῖραν ἔκραινε.
δρομαίων δ' ὅτε πολυπλανήτων
μάτηρ ἔπαυσε πόνων
ματεύουσ' ἀπόρους
θυγατρὸς ἁρπαγὰς δολίους,
χιονοθρέμμονας δ' ἐπέρασ'
Ἰδαιᾶν Νυμφᾶν σκοπιάς·
ῥίπτει δ' ἐν πένθει

When the mighty mother sought Persephone through the earth, shrill clangour of cymbals fed the frenzy which hurried her over hills and seas, till weary of the unavailing search she hid away in the mountains and all nature sickened for want of her fostering care.

πέτρινα κατὰ δρία πολυνιφέα·
βροτοῖσι δ' ἄχλοα πεδία γᾶς
οὐ καρπίζουσ' ἀρότοις
λαῶν φθείρει γενεάν·
ποίμναις δ' οὐχ ἵει θαλερὰς
βοσκὰς εὐφύλλων ἑλίκων·
πολέων δ' ἀπέλειπε βίος,
οὐδ' ἦσαν θεῶν θυσίαι,
βωμοῖς τ' ἄφλεκτοι πέλανοι·
πηγάς τ' ἀμπαύει δροσερὰς
λευκῶν ἐκβάλλειω ὑδάτων
πένθει παιδὸς ἀλάστῳ.
ἐπεὶ δ' ἔπαυσ' εἰλαπίνας
θεοῖς βροτείῳ τε γένει,
Ζεὺς μειλίσσων στυγίους
ματρὸς ὀργὰς ἐνέπει,
βᾶτε, σεμναὶ Χάριτες,
ἴτε, τᾷ περὶ παρθένῳ
Δηοῖ θυμωσαμένᾳ
λύπαν ἐξαλλάξατ' ἀλᾶν,
Μοῦσαί θ' ὕμνοισι χορῶν·
χαλκοῦ τ' αὐδὰν χθονίαν
τύπανα τ' ἔλαβε βυρσοτενῆ
καλλίστα τότε πρώτα μακάρων

Then Zeus sent divine ambassadors with other music; and as the deep roar of the brazen drum and the flute's low tones filled the void of her sorrow, she smiled again.

Κύπρις, γέλασέν τε θεὰ
δέξατό τ' ἐς χέρα
βαρύβρομον αὐλὸν
τερφθεῖσ' ἀλαλαγμῷ.

[Helene, 1301–1352.]

IX.

'Αταλᾶς ὑπὸ ματέρος
'Αργείων ὀρέων ποτὲ κληδὼν
ἐν πολιαῖσι μένει φήμαις
εὐαρμόστοις ἐν καλάμοις
Πᾶνα μοῦσαν ἡδύθροον
πνέοντ', ἀγρῶν ταμίαν,
χρυσέαν ἄρνα καλλιπλόκαμον πορεῦσαι·
πετρίνοις τ' ἐπιστὰς
κᾶρυξ ἰάχει βάθροις,
ἀγορὰν ἀγορὰν, Μυκηναῖοι,
στείχετε μακαρίων ὀψόμενοι τυράννων
φάσματα, δείματα.
χοροὶ δ' 'Ατρειδᾶν ἐγέραιρον οἴκους·
θυμέλαι δ' ἐπίτνανto χρυσ-
ήλατοι, σελαγεῖτο δ' ἀν' ἄστυ

When Atreus and Thyestes claimed the throne and waited for a portent to shew heaven's will, Pan led a golden lamb into Atreus' fold. But when the people were gathered to see, the heralds proclaimed Thyestes king, for Thyestes had beguiled his brother's wife

πῦρ ἐπιβώμιον Ἀργείων·
λωτὸς δὲ φθόγγον κελάδει
κάλλιστον, Μουσᾶν θεράπων·
μολπαὶ δ' ηὔξοντ' ἐραταὶ
χρυσέας ἀρνὸς, ὡς ἐπίλογοι Θυέστου·
κρυφίαις γὰρ εὐναῖς
πείσας ἄλοχον φίλαν
Ἀτρέως, τέρας ἐκκομίζει πρὸς
δώματα· νεόμενος δ' εἰς ἀγόρους αὖτει
τὰν κερόεσσαν ἔ-
χειν χρυσόμαλλον κατὰ δῶμα ποίμναν
τότε δὴ τότε φαεν-
νὰς ἄστρων μετέβασ' ὁδοὺς
Ζεὺς καὶ φέγγος ἀελίου
λευκόν τε πρόσωπον ἀ-
οῦς, τὰ δ' ἕσπερα νῶτ' ἐλαύ-
νει θερμᾷ φλογὶ θεοπύρῳ,
νεφέλαι δ' ἔνυδροι πρὸς ἄρ-
κτον ξηραί τ' Ἀμμωνίδες ἕ-
δραι φθίνουσ' ἀπειρόδροσοι,
καλλίστων ὄμβρων διόθεν στερεῖσαι.
λέγεται, τὰν δὲ πί-
στιν σμικρὰν παρ' ἔμοιγ' ἔχει,

and stolen the lamb. Then Atreus took such vengeance that the sun turned back in the heavens.

Well had it been for Clytemnestra had she bethought her how crimes like hers prospered with her forefathers.

στρέψαι θερμὰν ἀέλιον
χρυσωπὸν ἕδραν ἀλλά-
ξαντα δυστυχίᾳ βροτεί-
ῳ θνατᾶς ἕνεκεν δίκας.
φοβεροὶ δὲ βροτοῖσι μῦ-
θοι κέρδος πρὸς θεῶν θεραπεί-
ας· ὧν οὐ μνασθεῖσα πόσιν
κτείνεις, κλεινῶν συγγενέτειρ' ἀδελφῶν.

[Electra, 699-746.]

X.

Dionysus.

Ὦ Σεμέλας τροφοὶ Θῆ-
βαι στεφανοῦσθε κισσῷ·
βρύετε βρύετε χλοήρει
μίλακι καλλικάρπῳ,
καὶ καταβακχιοῦσθε δρυὸς
ἢ ἐλάτας κλάδοισι,
στικτῶν τ' ἐνδυτὰ νεβρίδων
στέφετε λευκοτρίχων πλοκάμων
μαλλοῖς· ἀμφὶ δὲ νάρθηκας ὑβρι-
στὰς ὁσιοῦσθ'· αὐτίκα γᾶ πᾶσα χορεύσει,
Βρόμιος ὅταν ἀγάγῃ θιάσους

Dance, Thebes, Semele's nurse: soon the whole earth shall dance,

εἰς ὄρος εἰς ὄρος, ἔνθα μένει
θηλυγενὴς ὄχλος
ἀφ' ἱστῶν παρὰ κερκίδων τ'
οἰστρηθεὶς Διονύσῳ.
ὦ θαλάμευμα Κουρή-
των ζαθέου τε Κρήτας
Διογενέτορες ἔναυλοι,
τρικόρυθες ἔνθ' ἐν ἄντροις
βυρσότονον κύκλωμα τόδε
μοι Κορύβαντες ηὗρον·
ἀνὰ δὲ βάκχια συντόνῳ
κέρασαν ἀδυβόᾳ Φρυγίων
αὐλῶν πνεύματι, ματρός τε Ῥέας
ἐς χέρα θῆκαν, κτύπον εὐάσμασι βακχᾶν·
παρὰ δὲ μαινόμενοι σάτυροι
ματέρος ἐξανύσαντο θεᾶς·
ἐς δὲ χορεύματα
συνῆψαν τριετηρίδων,
οἷς χαίρει Διόνυσος,
ἡδὺς ἐν οὔρεσιν, ὅταν
ἐκ θιάσων δρομαίων
πέσῃ πεδόσε, νεβρίδος ἔχων
ἱερὸν ἐνδυτὸν, ἀγρεύων
αἷμα τραγοκτόνον, ὠμοφάγον χάριν,

when Dionysus, with the wild music Rhea gave, bounds upon the hills, tossing his wanton tresses as he moves.

ἱέμενος εἰς ὄρεα Φρύγια, Λύδια.
ὁ δ' ἔξαρχος Βρόμιος, εὐοῖ.
ῥεῖ δὲ γάλακτι πέδον, ῥεῖ δ' οἴνῳ, ῥεῖ δὲ μελισσᾶν
νέκταρι, Συρίας δ' ὡς λιβάνου καπνός.
ὁ Βακχεὺς δ' ἔχων
πυρσώδη φλόγα πεύκας
ἐκ νάρθηκος αἴσσει,
δρόμῳ, χοροὺς ἐρεθίζων πλανάτας,
ἰαχαῖς τ' ἀναπάλλων,
τρυφερὸν πλόκαμον εἰς αἰθέρα ῥίπτων.

[Bacchæ, 105–150.]

XI.

Ilion overthrown.

Σὺ μέν, ὦ πατρὶς Ἰλιάς,
τῶν ἀπορθήτων πόλις οὐκέτι λέξει·
τοῖον Ἑλλάνων νέφος ἀμφί σε κρύπτει
δορὶ δὴ δορὶ πέρσαν.
ἀπὸ δὲ στεφάναν κέκαρσαι
πύργων, κατὰ δ' αἰθάλου
κηλῖδ' οἰκτροτάταν κέχρωσαι,
τάλαιν', οὐκέτι σ' ἐμβατεύσω.
μεσονύκτιος ὠλλύμαν,
ἧμος ἐκ δείπνων ὕπνος ἡδὺς ἐπ' ὄσσοις
κίδναται, μολπᾶν δ' ἄπο καὶ χοροποιῶν

θυσιᾶν καταπαύσας
πόσις ἐν θαλάμοις ἔκειτο,
ξυστὸν δ' ἐπὶ πασσάλῳ,
ναύταν οὐκεθ' ὁρῶν ὅμιλον
Τροίαν 'Ιλιάδ' ἐμβεβῶτα.
ἐγὼ δὲ πλόκαμον ἀναθέτοις
μίτραισιν ἐρρυθμιζόμαν
χρυσέων ἐνόπτρων
λεύσσουσ' ἀτέρμονας εἰς αὐγάς,
ἐπιδέμνιος ὡς πέσοιμ' ἐς εὐνάν.
ἀνὰ δὲ κέλαδος ἔμολε πόλιν·
κέλευσμα δ' ἦν κατ' ἄστυ Τροίας τόδ'· ὦ
παῖδες 'Ελλάνων, πότε δὴ πότε τὰν
'Ιλιάδα σκοπιὰν πέρσαντες ἥξετ' οἴκους;
λέχη δὲ φίλια μονόπεπλος
λιποῦσα, Δωρὶς ὡς κόρα,
σεμνὰν προσίζουσ'
οὐκ ἤνυσ' "Αρτεμιν ἁ τλάμων·
ἄγομαι δὲ θανόντ' ἰδοῦσ' ἀκοίταν
τὸν ἐμὸν ἅλιον ἐπὶ πέλαγος,
πόλιν τ' ἀποσκοποῦσ', ἐπεὶ νόστιμον
ναῦς ἐκίνησεν πόδα καί μ' ἀπὸ γᾶς
ὥρισεν 'Ιλιάδος—τάλαιν' ἀπείπον ἅλγει—
τὰν τοῖν Διοσκόροιν 'Ελέναν κάσιν, 'Ιδαίόν τε βούταν αἰνόπαριν κατάρᾳ
διδοῦσ', ἐπεί με γᾶς
ἐκ πατρῴας ἀπώλεσεν

ἐξῴκισέν τ' οἴκων γάμος, οὐ γάμος, ἀλλ' ἀλάστορός τις
οἰζύς·
ἂν μήτε πέλαγος ἅλιον ἀπαγάγοι πάλιν,
μήτε πατρῷον ἵκοιτ' ἐς οἶκον.

[Hecuba, 905–952.]

XII.

Iphigenia's prayer.

Εἰ μὲν τὸν Ὀρφέως εἶχον, ὦ πάτερ, λόγον,
πείθειν ἐπᾴδουσ', ὥσθ' ὁμαρτεῖν μοι πέτρας,
κηλεῖν τε τοῖς λόγοισιν οὓς ἐβουλόμην,
ἐνταῦθ' ἂν ἦλθον. νῦν δὲ ταὐπ' ἐμοῦ σοφὰ,
δάκρυα παρέξω· ταῦτα γὰρ δυναίμεθ' ἄν.
ἱκετηρίαν δὲ γόνασιν ἐξάπτω σέθεν
τὸ σῶμα τοὐμόν, ὅπερ ἔτικτεν ἥδε σοι,
μή μ' ἀπολέσῃς ἄωρον· ἡδὺ γὰρ τὸ φῶς
βλέπειν· τὰ δ' ὑπὸ γῆν μή μ' ἰδεῖν ἀναγκάσῃς.
πρώτη σ' ἐκάλεσα πατέρα, καὶ σὺ παῖδ' ἐμέ·
πρώτη δὲ γόνασι σοῖσι σῶμα δοῦσ' ἐμὸν
φίλας χάριτας ἔδωκα κἀντεδεξάμην.
λόγος δ' ὁ μὲν σὸς ἦν ὁδ'· ἆρά σ', ὦ τέκνον,
εὐδαίμον' ἀνδρὸς ἐν δόμοισιν ὄψομαι,
ζῶσάν τε καὶ θάλλουσαν ἀξίως ἐμοῦ;
οὐμὸς δ' ὅδ' ἦν αὖ, περὶ σὸν ἐξαρτωμένης
γένειον, οὗ νῦν ἀντιλάζυμαι χερί·

τί δ' ἄρ' ἐγὼ σὲ, πρέσβυν ἄρ' ἐσδέξομαι
ἐμῶν φίλαισιν ὑποδοχαῖς δόμων, πάτερ,
πόνων τιθηνοὺς ἀποδιδοῦσά σοι τροφάς;
τούτων ἐγὼ μὲν τῶν λόγων μνήμην ἔχω,
σὺ δ' ἐπιλέλησαι, καί μ' ἀποκτεῖναι θέλεις.
μὴ πρός σε Ἥλιος καὶ πρὸς Ἀτρέως πατρὸς
καὶ τῆσδε μητρὸς, ἣ πρὶν ὠδίνουσ' ἐμὲ
νῦν δευτέραν ὠδῖνα τήνδε λαμβάνει.
τί μοι μέτεστι τῶν Ἀλεξάνδρου γάμων
Ἑλένης τε, πόθεν ἦλθ' ἐπ' ὀλέθρῳ τῶμῷ, πάτερ;
βλέψον πρὸς ἡμᾶς, ὄμμα δὸς φίλημά τε,
ἵν' ἀλλὰ τοῦτο κατθανοῦσ' ἔχω σέθεν
μνημεῖον, εἰ μὴ τοῖς ἐμοῖς πείθει λόγοις.
ἀδελφὲ, μικρὸς μὲν σύ γ' ἐπίκουρος φίλοις,
ὅμως δὲ συνδάκρυσον; ἱκέτευσον πατρὸς
τὴν σὴν ἀδελφὴν μὴ θανεῖν· αἴσθημά τι
κἀν νηπίοις γε τῶν κακῶν ἐγγίγνεται.
ἰδοὺ σιωπῶν λίσσεταί σ' ὅδ', ὦ πάτερ.
ἀλλ' αἴδεσαί με καὶ κατοίκτειρον βίον.
ναὶ, πρὸς γενείου σ' ἀντόμεσθα δύο φίλω·
ὁ μὲν νεοσσός ἐστιν, ἡ δ' ἠὐξημένη.
ἓν συντεμοῦσα πάντα νικήσω λόγον·
τὸ φῶς τόδ' ἀνθρώποισιν ἥδιστον βλέπειν,
τὰ νέρθε δ' οὐδέν· μαίνεται δ' ὃς εὔχεται
θανεῖν. κακῶς ζῆν κρεῖσσον ἢ θανεῖν καλῶς.

[Iphigenia in Aulis, 1211–1252.]

XIII.

Iphigenia a willing sacrifice for Hellas.

Μῆτερ, εἰσακούσατε
τῶν ἐμῶν λόγων· μάτην γὰρ σ' εἰσορῶ θυμουμένην
σῷ πόσει· τὰ δ' ἀδύναθ' ἡμῖν καρτερεῖν οὐ ῥᾴδιον.
τὸν μὲν οὖν ξένον δίκαιον αἰνέσαι προθυμίας·
ἀλλὰ καὶ σὲ τοῦθ' ὁρᾶν χρὴ, μὴ διαβληθῇς στρατῷ,
καὶ πλέον πράξωμεν οὐδὲν, ὅδε δὲ συμφορᾶς τύχῃ.
οἷα δ' εἰσῆλθέν μ', ἄκουσον, μῆτερ, ἐννοουμένην·
κατθανεῖν μέν μοι δέδοκται· τοῦτο δ' αὐτὸ βούλομαι
εὐκλεῶς πρᾶξαι, παρεῖσά τ' ἐκποδὼν τὸ δυσγενές.
δεῦρο δὴ σκέψαι μεθ' ἡμῶν, μῆτερ, ὡς καλῶς λέγω·
εἰς ἔμ' Ἕλλὰς ἡ μεγίστη πᾶσα νῦν ἀποβλέπει,
κἀν ἐμοὶ πορθμός τε ναῶν καὶ Φρυγῶν κατασκαφαὶ,
τάς τε μελλούσας γυναῖκας ἦν τι δρῶσι βάρβαροι,
μηκέθ' ἁρπάζειν ἐὰν τὰς ὀλβίας ἐξ Ἑλλάδος,
τὸν Ἑλένης τίσαντας ὅλεθρον, ἥντιν' ἥρπασεν Πάρις.
ταῦτα πάντα κατθανοῦσα ῥύσομαι, καί μου κλέος,
Ἑλλάδ' ὡς ἠλευθέρωσα, μακάριον γενήσεται.
καὶ γὰρ οὐδέ τοί τι λίαν ἐμὲ φιλοψυχεῖν χρεών·
πᾶσι γάρ μ' Ἕλλησι κοινὸν ἔτεκες, οὐχὶ σοὶ μόνῃ.
ἀλλὰ μυρίοι μὲν ἄνδρες ἀσπίσιν πεφαργμένοι,
μυρίοι δ' ἐρέτμ' ἔχοντες, πατρίδος ἠδικημένης,
δρᾶν τι τολμήσουσιν ἐχθροὺς χὐπὲρ Ἑλλάδος θανεῖν,
ἡ δ' ἐμὴ ψυχὴ μί' οὖσα πάντα κωλύσει τάδε;

τί τὸ δίκαιον τοῦτό γ' ; ἆρά γ' ἔχομεν ἀντειπεῖν ἔπος ;
κἄπ' ἐκεῖν' ἔλθωμεν. οὐ δεῖ τόνδε διὰ μάχης μολεῖν
πᾶσιν Ἀργείοις γυναικὸς οὕνεκ' οὐδὲ κατθανεῖν.
εἷς γ' ἀνὴρ κρείσσων γυναικῶν μυρίων ὁρᾶν φάος.
εἰ δ' ἐβουλήθη τὸ σῶμα τοὐμὸν Ἄρτεμις λαβεῖν,
ἐμποδὼν γενήσομαγὼ θνητὸς οὖσα τῇ θεῷ ;
ἀλλ' ἀμήχανον· δίδωμι σῶμα τοὐμὸν Ἑλλάδι.
θύετ', ἐκπορθεῖτε Τροίαν. ταῦτα γὰρ μνημεῖά μου
διὰ μακροῦ, καὶ παῖδες οὗτοι καὶ γάμοι καὶ δόξ' ἐμή.
βαρβάρων δ' Ἕλληνας ἄρχειν εἰκὸς, ἀλλ' οὐ βαρβάρους,
μῆτερ, Ἑλλήνων· τὸ μὲν γὰρ δοῦλον, οἱ δ' ἐλεύθεροι.

[Iphigenia in Aulis, 1368–1401.]

ARISTOPHANES.

I.

DICÆOPOLIS, CHORUS OF ACHARNIAN OLD MEN, SLAVE, EURIPIDES.

Dicæopolis being in danger of his life from the chorus of Acharnian old men, who are angry at his having made a private peace with the Lacedæmonians, goes to Euripides to obtain the dress of a suppliant, and delivers himself of a speech over the block.

Chorus. οὗτος αὐτός ἐστιν, οὗτος.
βάλλε βάλλε βάλλε βάλλε,
παῖε πᾶς τὸν μιαρόν.
οὐ βαλεῖς, οὐ βαλεῖς;

Dicæop. Ἡράκλεις, τουτὶ τί ἐστι; τὴν χύτραν συντρίψετε.

Chorus. σὲ μὲν οὖν καταλεύσομεν, ὦ μιαρὰ κεφαλή.

Dicæop. ἀντὶ ποίας αἰτίας, ὦχαρνέων γεραίτατοι;

Chorus. τοῦτ' ἐρωτᾷς; ἀναίσχυντος εἶ καὶ βδελυρὸς,
ὦ προδότα τῆς πατρίδος, ὅστις ἡμῶν μόνος
σπεισάμενος εἶτα δύνασαι πρὸς ἔμ' ἀποβλέπειν.

Dicæop. ἀντὶ δ' ὧν ἐσπεισάμην οὐκ οἶδατ'· ἀλλ' ἀκούσατε.

Chorus. σοῦ γ' ἀκούσωμεν; ἀπολεῖ· κατά σε χώσομεν τοῖς λίθοις.

Dicæop. μηδαμῶς, πρὶν ἄν γ' ἀκούσητ'· ἀλλ' ἀνάσχεσθ' ὦγαθοί.

Chorus. οὐκ ἀνασχήσομαι· μηδὲ λέγε μοι σὺ λόγον·
ὡς μεμίσηκά σε Κλέωνος ἔτι μᾶλλον, ὃν
κατατεμῶ τοῖσιν ἱππεῦσι καττύματα.
σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακρούς,
ὅστις ἐσπείσω Λάκωσιν, ἀλλὰ τιμωρήσομαι.

Dicæop. ὦγαθοὶ, τοὺς μὲν Λάκωνας ἐκποδὼν ἐάσατε,
τῶν δ' ἐμῶν σπονδῶν ἀκρόασαι', εἰ καλῶς ἐσπεισάμην.

Chorus. πῶς δ' ἔτ' ἂν καλῶς λέγοις ἂν, εἴπερ ἐσπείσω γ' ἅπαξ
οἷσιν οὔτε βωμὸς οὔτε πίστις οὔθ' ὅρκος μένει;

Dicæop. οἷδ' ἐγὼ καὶ τοὺς Λάκωνας, οἷς ἄγαν ἐγκείμεθα,
οὐχ ἁπάντων ὄντας ἡμῖν αἰτίους τῶν πραγμάτων.

Chorus. οὐχ ἁπάντων, ὦ πανοῦργε; ταῦτα δὴ τολμᾷς λέγειν
ἐμφανῶς ἤδη πρὸς ἡμᾶς; εἶτ' ἐγὼ σοῦ φείσομαι;

Dicæop. οὐχ ἁπάντων οὐχ ἁπάντων· ἀλλ' ἐγὼ λέγων ὀδὶ
πόλλ' ἂν ἀποφήναιμ' ἐκείνους ἔσθ' ἃ κἀδικουμένους.

Chorus. τοῦτο τοῦπος δεινὸν ἤδη καὶ ταραξικάρδιον,
εἰ σὺ τολμήσεις ὑπὲρ τῶν πολεμίων ἡμῖν λέγειν.

Dicæop. κἄν γε μὴ λέγω δίκαια, μηδὲ τῷ πλήθει δυκῶ—
ὑπὲρ ἐπιξήνου θελήσω τὴν δέρην ἔχων λέγειν.

Chorus. εἰπέ μοι, τί φειδόμεσθα τῶν λίθων, ὦ δημόται,
μὴ οὐ καταξαίνειν τὸν ἄνδρα τοῦτον ἐς φοινικίδα;

Dicæop. οἷον αὖ μέλας τις ὑμῖν θυμάλωψ ἐπέζεσεν.
οὐκ ἀκούσεσθ' οὐκ ἀκούσεσθ' ἐτεὸν, ὠχαρνηίδαι;

Chorus. οὐκ ἀκουσόμεσθα δῆτα. *Dicæop.* δεινά τἄρα πείσομαι.

Chorus. ἐξολοίμην, ἢν ἀκούσω. *Dicæop.* μηδαμῶς, ὦχαρνικοί.
Chorus. ὡς τεθνήξων ἴσθι νυνί.
Dicæop. —δήξομαΐ᾽ ὑμᾶς ἐγώ.
ἀνταποκτενῶ γὰρ ὑμῶν τῶν φίλων τοὺς φιλτάτους·
ὡς ἔχω γ᾽ ὑμῶν ὁμήρους, οὓς ἀποσφάξω λαβών.
Chorus. εἰπέ μοι, τί τοῦτ᾽ ἀπειλεῖ τοῦπος, ἄνδρες δημόται,
τοῖς Ἀχαρνικοῖσιν ἡμῖν; μῶν ἔχει του παιδίον
τῶν παρόντων ἔνδον εἵρξας; ἢ ᾽πὶ τῷ θρασύνεται;
Dicæop. βάλλετ᾽, εἰ βούλεσθ᾽. ἐγὼ γὰρ τουτονὶ διαφθερῶ.
εἴσομαι δ᾽ ὑμῶν τάχ᾽ ὅστις ἀνθράκων τι κήδεται.
Chorus. ὡς ἀπωλόμεσθ᾽. ὁ λάρκος δημότης ὅδ᾽ ἔστ᾽ ἐμός.
ἀλλὰ μὴ δράσῃς ὃ μέλλεις· μηδαμῶς, ὦ μηδαμῶς.
Dicæop. ὡς ἀποκτενῶ, κέκραχθ᾽· ἐγὼ γὰρ οὐκ ἀκούσομαι.
Chorus. ἀπολεῖς ἄρ᾽ ὁμήλικα τόνδε φιλανθρακέα;
Dicæop. οὐδ᾽ ἐμοῦ λέγοντος ὑμεῖς ἀρτίως ἠκούσατε.
Chorus. ἀλλὰ νυνὶ λέγ᾽, εἴ σοι δοκεῖ, τόν τε Λακε-
δαιμόνιον αὐτὸν ὅτι τῷ τρόπῳ σοὐστὶ φίλος·
ὡς τόδε τὸ λαρκίδιον οὐ προδώσω ποτέ.
Dicæop. τοὺς λίθους νῦν μοι χαμᾶζε πρῶτον ἐξεράσατε.
Chorus. οὑτοί σοι χαμαὶ, καὶ σὺ κατάθου πάλιν τὸ ξίφος.
Dicæop. ἀλλ᾽ ὅπως μὴ ᾽ν τοῖς τρίβωσιν ἐγκάθηταί που λίθοι.
Chorus. ἐκσέσεισται χαμᾶζ᾽. οὐχ ὁρᾷς σειόμενον;
ἀλλὰ μή μοι πρόφασιν, ἀλλὰ κατάθου τὸ βέλος.
ὡς ὅδε γε σειστὸς ἅμα τῇ στροφῇ γίγνεται.
Dicæop. ἐμέλλετ᾽ ἄρ᾽ ἅπαντες ἀνασείειν βοὴν,
ὀλίγου τ᾽ ἀπέθανον ἄνθρακες Παρνήθιοι,
καὶ ταῦτα διὰ τὴν ἀτοπίαν τῶν δημοτῶν.

ὑπὸ τοῦ δέους δὲ τῆς μαρίλης μοι συχνὴν
ὁ λάρκος ἐνετίλησεν ὥσπερ σηπία.
δεινὸν γὰρ οὕτως ὀμφακίαν πεφυκέναι
τὸν θυμὸν ἀνδρῶν ὥστε βάλλειν καὶ βοᾶν
ἐθέλειν τ' ἀκοῦσαι μηδὲν ἴσον ἴσῳ φέρον,
ἐμοῦ θέλοντος ὑπὲρ ἐπιξήνου λέγειν
ὑπὲρ Λακεδαιμονίων ἅπανθ' ὅσ' ἂν λέγω·
καίτοι φιλῶ γε τὴν ἐμὴν ψυχὴν ἐγώ.

Chorus. τί οὖν οὐ λέγεις ἐπίξηνον ἐξενεγκὼν θύραζ'
ὅ τι ποτ', ὦ σχέτλιε, τὸ μέγα τοῦτ' ἔχεις;
πάνυ γὰρ ἐμέ γε πόθος ὅ τι φρονεῖς ἔχει.
ἀλλ' ἥπερ αὐτὸς τὴν δίκην διωρίσω,
θεὶς δεῦρο τοὐπίξηνον ἐγχείρει λέγειν.

Dicæop. ἰδοὺ θέασαι, τὸ μὲν ἐπίξηνον τοδί,
ὁ δ' ἀνὴρ ὁ λέξων οὑτοσὶ τυννουτοσί.
ἀμέλει μὰ τὸν Δί' οὐκ ἐνασπιδώσομαι,
λέξω δ' ὑπὲρ Λακεδαιμονίων ἃ μοι δοκεῖ.
καίτοι δέδοικα πολλά· τούς τε γὰρ τρόπους
τοὺς τῶν ἀγροίκων οἶδα χαίροντας σφόδρα
ἐάν τις αὐτοὺς εὐλογῇ καὶ τὴν πόλιν
ἀνὴρ ἀλαζὼν καὶ δίκαια κἄδικα·
κἀνταῦθα λανθάνουσ' ἀπεμπολώμενοι·
τῶν τ' αὖ γερόντων οἶδα τὰς ψυχὰς ὅτι
οὐδὲν βλέπουσιν ἄλλο πλὴν ψήφῳ δακεῖν,
αὐτός τ' ἐμαυτὸν ὑπὸ Κλέωνος ἅπαθον
ἐπίσταμαι διὰ τὴν πέρυσι κωμῳδίαν.
εἰσελκύσας γάρ μ' εἰς τὸ βουλευτήριον

διέβαλλε καὶ ψευδῆ κατεγλώττιζέ μου
κἀκυκλοβόρει κἄπλυνεν, ὥστ' ὀλίγου πάνυ
ἀπωλόμην μολυνοπραγμονούμενος.
νῦν οὖν με πρῶτον πρὶν λέγειν ἐάσατε
ἐνσκευάσασθαί μ' οἷον ἀθλιώτατον.

Chorus. τί ταῦτα στρέφει τεχνάζεις τε καὶ πορίζεις τριβάς;
λαβὲ δ' ἐμοῦ γ' ἕνεκα παρ' Ἱερωνύμου
σκοτοδασυπυκνότριχά τιν' Ἄϊδος κυνῆν·
εἶτ' ἐξάνοιγε μηχανὰς τὰς Σισύφου,
ὡς σκῆψιν ἀγὼν οὗτος οὐκ εἰσδέξεται.

Dicæop. ὥρα 'στὶν ἄρα μοι καρτερὰν ψυχὴν λαβεῖν,
καί μοι βαδιστέ' ἐστὶν ὡς Εὐριπίδην.
παῖ παῖ.

Slave. τίς οὗτος;

Dicæop. ἔνδον ἔστ' Εὐριπίδης;

Slave. οὐκ ἔνδον ἔνδον ἐστὶν, εἰ γνώμην ἔχεις.

Dicæop. πῶς ἔνδον, εἶτ' οὐκ ἔνδον;

Slave. ὀρθῶς, ὦ γέρον.
ὁ νοῦς μὲν ἔξω ξυλλέγων ἐπύλλια
οὐκ ἔνδον, αὐτὸς δ' ἔνδον ἀναβάδην ποιεῖ
τραγῳδίαν.

Dicæop. ὦ τρισμακάρι' Εὐριπίδη,
ὅθ' ὁ δοῦλος οὑτωσὶ σοφῶς ὑποκρίνεται.
ἐκκάλεσον αὐτόν.

Slave. ἀλλ' ἀδύνατον.

Dicæop. ἀλλ' ὅμως.
οὐ γὰρ ἂν ἀπέλθοιμ' ἀλλὰ κόψω τὴν θύραν.

Εὐριπίδη, Εὐριπίδιον,
ὑπάκουσον, εἴπερ πώποτ' ἀνθρώπων τινί·
Δικαιόπολις καλεῖ σε Χολλείδης, ἐγώ.
Eurip. ἀλλ' οὐ σχολή.
Dicæop. ἀλλ' ἐκκυκλήθητ'. *Eurip.* ἀλλ' ἀδύνατον.
Dicæop. ἀλλ' ὅμως.
Eurip. ἀλλ' ἐκκυκλήσομαι· καταβαίνειν δ' οὐ σχολή.
Dicæop. Εὐριπίδη, *Eurip.* τί λέλακας;
Dicæop. ἀναβάδην ποιεῖς,
ἐξὸν καταβάδην· οὐκ ἐτὸς χωλοὺς ποιεῖς.
ἀτὰρ τί τὰ ῥάκι' ἐκ τραγῳδίας ἔχεις,
ἐσθῆτ' ἐλεινήν; οὐκ ἐτὸς πτωχοὺς ποιεῖς.
ἀλλ' ἀντιβολῶ πρὸς τῶν γονάτων σ', Εὐριπίδη,
δός μοι ῥάκιόν τι τοῦ παλαιοῦ δράματος.
δεῖ γάρ με λέξαι τῷ χορῷ ῥῆσιν μακράν·
αὕτη δὲ θάνατον, ἣν κακῶς λέξω, φέρει.
Eurip. τὰ ποῖα τρύχη; μῶν ἐν οἷς Οἰνεὺς ὁδὶ
ὁ δύσποτμος γεραιὸς ἠγωνίζετο;
Dicæop. οὐκ Οἰνέως ἦν, ἀλλ' ἔτ' ἀθλιωτέρου.
Eurip. τὰ τοῦ τυφλοῦ Φοίνικος;
Dicæop. οὐ Φοίνικος, οὔ,
ἀλλ' ἕτερος ἦν Φοίνικος ἀθλιώτερος.
Eurip. ποίας ποθ' ἁνὴρ λακίδας αἰτεῖται πέπλων;
ἀλλ' ἢ Φιλοκτήτου τὰ τοῦ πτωχοῦ λέγεις;
Dicæop. οὔκ, ἀλλὰ τούτου πολὺ πολὺ πτωχιστέρου.
Eurip. ἀλλ' ἢ τὰ δυσπινῆ θέλεις πεπλώματα
ἃ Βελλεροφόντης εἶχ' ὁ χωλὸς οὑτοσί;

Dicæop. οὐ Βελλεροφόντης· ἀλλὰ κἀκεῖνος μὲν ἦν
χωλὸς, προσαιτῶν, στωμύλος, δεινὸς λέγειν.
Eurip. οἰδ' ἄνδρα, Μυσὸν Τήλεφον.
Dicæop. ναὶ, Τήλεφον·
τούτου δὸς ἀντιβολῶ σέ μοι τὰ σπάργανα.
Eurip. ὦ παῖ, δὸς αὐτῷ Τηλέφου ῥακώματα.
κεῖται δ' ἄνωθεν τῶν Θυεστείων ῥακῶν,
μεταξὺ τῶν Ἰνοῦς.
Slave. ἰδοὺ ταυτὶ λαβέ.
Dicæop. ὦ Ζεῦ διόπτα καὶ κατόπτα πανταχῆ.
[ἐνσκευάσασθαί μ' οἷον ἀθλιώτατον.],
Εὐριπίδη, 'πειδήπερ ἐχαρίσω ταδὶ,
κἀκεῖνά μοι δὸς τἀκόλουθα τῶν ῥακῶν,
τὸ πιλίδιον περὶ τὴν κεφαλὴν τὸ Μύσιον.
δεῖ γάρ με δόξαι πτωχὸν εἶναι τῆμερον,
εἶναι μὲν ὅσπερ εἰμὶ, φαίνεσθαι δὲ μή·
τοὺς μὲν θεατὰς εἰδέναι μ' ὃς εἶμ' ἐγὼ,
τοὺς δ' αὖ χορευτὰς ἠλιθίους παρεστάναι,
ὅπως ἂν αὐτοὺς ῥηματίοις σκιμαλίσω.
Eurip. δώσω· πυκνῇ γὰρ λεπτὰ μηχανᾷ φρενί.
Dicæop. εὐδαιμονοίης, Τηλέφῳ δ' ἀγὼ φρονῶ.
εὖ γ'· οἷον ἤδη ῥηματίων ἐμπίπλαμαι.
ἀτὰρ δέομαί γε πτωχικοῦ βακτηρίου.
Eurip. τουτί λαβὼν ἄπελθε λαΐνων σταθμῶν.
Dicæop. ὦ θύμ', ὁρᾷς γὰρ ὡς ἀπωθοῦμαι δόμων,
πολλῶν δεόμενος σκευαρίων· νῦν δὴ γενοῦ
γλίσχρος προσαιτῶν λιπαρῶν τ'. Εὐριπίδη,

δός μοι σπυρίδιον διακεκαυμένον λύχνῳ.

Eurip. τί δ', ὦ τάλας, σε τοῦδ' ἔχει πλέκους χρέος;

Dicæop. χρέος μὲν οὐδὲν, βούλομαι δ' ὅμως λαβεῖν.

Eurip. λυπηρὸς ἴσθ' ὢν καὶ ποχώρησον δύμων.

Dicæop. φεῦ'

εὐδαιμονοίης, ὥσπερ ἡ μήτηρ ποτέ.

Eurip. ἄπελθε νῦν μοι.

Dicæop. μαλλά μοι δὸς ἓν μόνον

κοτυλίσκιον τὸ χεῖλος ἀποκεκρουμένον.

Eurip. φθείρου λαβὼν τόδ'· ἴσθ' ὀχληρὸς ὢν δόμοις.

Dicæop. οὔπω μὰ Δί' οἶσθ' οἵ' αὐτὸς ἐργάζει κακά.

ἀλλ', ὦ γλυκύτατ' Εὐριπίδη, τουτὶ μόνον,

δός μοι χυτρίδιον σφογγίῳ βεβυσμένον.

Eurip. ἄνθρωπ', ἀφαιρήσει με τὴν τραγῳδίαν.

ἄπελθε ταυτηνὶ λαβών.

Dicæop. ἀπέρχομαι.

καίτοι τί δράσω; δεῖ γὰρ ἑνὸς, οὗ μὴ τυχὼν

ἀπόλωλ'. ἄκουσον, ὦ γλυκύτατ' Εὐριπίδη·

τουτὶ λαβὼν ἄπειμι κοὐ πρόσειμ' ἔτι·

εἰς τὸ σπυρίδιον ἰσχνά μοι φύλλεία δός.

Eurip. ἀπολεῖς μ'. ἰδού σοι. φροῦδά μοι τὰ δράματα.

Dicæop. ἀλλ' οὐκέτ', ἀλλ' ἄπειμι. καὶ γάρ εἰμ' ἄγαν

ὀχληρὸς, οὐ δοκῶν με κοιράνους στυγεῖν.

οἴμοι κακοδαίμων, ὡς ἀπόλωλ'. ἐπελαθόμην

ἐν ᾧπέρ ἐστι πάντα μοι τὰ πράγματα.

Εὐριπίδιον ὦ γλυκύτατον καὶ φίλτατον,

κάκιστ' ἀπολοίμην, εἴ τί σ' αἰτήσαιμ' ἔτι,

πλὴν ἓν μόνον, τουτὶ μόνον τουτὶ μόνον,
σκάνδικά μοι δὸς, μητρόθεν δεδεγμένος.
Eurip. ἀνὴρ ὑβρίζει· κλεῖε πηκτὰ δωμάτων.
Dicæop. ὦ θύμ', ἄνευ σκάνδικος ἐμπορευτέα.
ἆρ' οἶσθ' ὅσον τὸν ἀγῶν' ἀγωνιεῖ τάχα,
μέλλων ὑπὲρ Λακεδαιμονίων ἀνδρῶν λέγειν;
πρόβαινε νῦν, ὦ θυμέ· γραμμὴ δ' αὐτηί.
ἔστηκας; οὐκ εἶ καταπιὼν Εὐριπίδην;
ἐπῆνεσ'· ἄγε νυν, ὦ τάλαινα καρδία,
ἄπελθ' ἐκεῖσε, κἄτα τὴν κεφαλὴν ἐκεῖ
παράσχες, εἰποῦσ' ἅττ' ἂν αὐτῇ σοι δοκῇ.
τόλμησον, ἴθι, χώρησον, ἄγαμαι καρδίας.
Chorus. τί δράσεις; τί φήσεις; ἀλλ' ἴσθι νυν
ἀναίσχυντος ὢν σιδηροῦς τ' ἀνὴρ,
ὅστις παρασχὼν τῇ πόλει τὸν αὐχένα
ἅπασι μέλλεις εἶς λέγειν τἀναντία.
ἀνὴρ οὐ τρέμει τὸ πρᾶγμ'. εἰά νυν,
ἐπειδήπερ αὐτὸς αἱρεῖ, λέγε.
Dicæop. μή μοι φθονήσητ', ἄνδρες οἱ θεώμενοι,
εἰ πτωχὸς ὢν ἔπειτ' ἐν Ἀθηναίοις λέγειν
μέλλω περὶ τῆς πόλεως, τρυγῳδίαν ποιῶν·
τὸ γὰρ δίκαιον οἶδε καὶ τρυγῳδία.
ἐγὼ δὲ λέξω δεινὰ μὲν, δίκαια δέ.
οὐ γάρ με νῦν γε διαβαλεῖ Κλέων ὅτι
ξένων παρόντων τὴν πόλιν κακῶς λέγω.
αὐτοὶ γάρ ἐσμεν οὐπὶ Ληναίῳ τ' ἀγών,
κοὔπω ξένοι πάρεισιν· οὔτε γὰρ φόροι

ἥκουσιν οὔτ' ἐκ τῶν πόλεων οἱ ξύμμαχοι·
ἀλλ' ἐσμὲν αὐτοὶ νῦν γε περιεπτισμένοι·
τοὺς γὰρ μετοίκους ἄχυρα τῶν ἀστῶν λέγω.
ἐγὼ δὲ μισῶ μὲν Λακεδαιμονίους σφόδρα,
καὐτοῖς ὁ Ποσειδῶν, ὑπὲρ Ταινάρῳ θεὸς,
σείσας ἅπασιν ἐμβάλοι τὰς οἰκίας·
κἀμοὶ γάρ ἐστιν ἀμπέλια κεκομμένα.
ἀτὰρ, φίλοι γὰρ οἱ παρόντες ἐν λόγῳ,
τί ταῦτα τοὺς Λάκωνας αἰτιώμεθα;
ἡμῶν γὰρ ἄνδρες, οὐχὶ τὴν πόλιν λέγω—
μέμνησθε τοῦθ', ὅτι οὐχὶ τὴν πόλιν λέγω—
ἀλλ' ἀνδράρια μοχθηρὰ, παρακεκομμένα,
ἄτιμα καὶ παράσημα καὶ παράξενα,
ἐσυκοφάντει Μεγαρέων τὰ χλανίσκια·
κεῖ που σίκυον ἴδοιεν ἢ λαγῴδιον
ἢ χοιρίδιον ἢ σκόροδον ἢ χόνδρους ἅλας,
ταῦτ' ἦν Μεγαρικὰ κἀπέπρατ' αὐθημερόν.
καὶ ταῦτα μὲν δὴ σμικρὰ κἀπιχώρια,
πόρνην δὲ Σιμαίθαν ἰόντες Μέγαράδε
νεανίαι κλέπτουσι μεθυσοκότταβοι·
κᾆθ' οἱ Μεγαρῆς ὀδύναις πεφυσιγγωμένοι
ἀντεξέκλεψαν Ἀσπασίας πόρνα δύο·
κἀντεῦθεν ἀρχὴ τοῦ πολέμου κατερράγη
Ἕλλησι πᾶσιν ἐκ τριῶν λαικαστριῶν.
ἐντεῦθεν ὀργῇ Περικλέης οὐλύμπιος
ἤστραπτ', ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα,
ἐτίθει νόμους ὥσπερ σκόλια γεγραμμένους,

ὡς χρὴ Μεγαρέας μήτε γῇ μήτ' ἐν ἀγορᾷ
μήτ' ἐν θαλάττῃ μήτ' ἐν ἠπείρῳ μένειν.
ἐντεῦθεν οἱ Μεγαρῆς, ὅτε δὴ 'πείνων βάδην,
Λακεδαιμονίων ἐδέοντο τὸ ψήφισμ' ὅπως
μεταστραφείη τὸ διὰ τὰς λαικαστρίας·
κοὐκ ἠθέλομεν ἡμεῖς δεομένων πολλάκις.
κἀντεῦθεν ἤδη πάταγος ἦν τῶν ἀσπίδων.
ἐρεῖ τις, οὐ χρῆν· ἀλλὰ τἰ ἐχρῆν εἶπατε.
φέρ', εἰ Λακεδαιμονίων τις ἐκπλεύσας σκάφει
ἀπέδρατο φήνας κυνίδιον Σεριφίων,
καθῆσθ' ἂν ἐν δόμοισιν; ἦ πολλοῦ γε δεῖ·
καὶ κάρτα μέντἂν εὐθέως καθείλκετε
τριακοσίας ναῦς, ἦν δ' ἂν ἡ πόλις πλέα
θορύβου στρατιωτῶν, περιτριηράρχου βοῆς,
μισθοῦ διδομένου, Παλλαδίων χρυσουμένων,
στοιᾶς στεναχούσης, σιτίων μετρουμένων,
ἀσκῶν, τροπωτήρων, κάδους ὠνουμένων,
σκορόδων, ἐλαῶν, κρομμύων ἐν δικτύοις,
στεφάνων, τριχίδων, αὐλητρίδων, ὑπωπίων,
τὸ νεώριον δ' αὖ κωπέων πλατουμένων,
τύλων ψοφούντων, θαλαμιῶν τροπουμένων,
αὐλῶν κελευστῶν, νιγλάρων, συριγμάτων.
ταῦτ' οἶδ' ὅτι ἂν ἔδρατε· τὸν δὲ Τήλεφον
οὐκ οἰόμεσθα; νοῦς ἄρ' ἡμῖν οὐκ ἔνι.

[Acharnians, 280–556.]

II.

DEMOSTHENES, NICIAS, SAUSAGE-SELLER.

Dem. Λέγοιμ' ἂν ἤδη. νῷν γάρ ἐστι δεσπότης
ἄγροικος ὀργήν, κυαμοτρὼξ, ἀκράχολος,
Δῆμος πυκνίτης, δύσκολον γερόντιον
ὑπόκωφον. οὗτος τῇ προτέρᾳ νουμηνίᾳ
ἐπρίατο δοῦλον, βυρσοδέψην Παφλαγόνα,
πανουργότατον καὶ διαβολώτατόν τινα.
οὗτος καταγνοὺς τοῦ γέροντος τοὺς τρόπους,
ὁ βυρσοπαφλαγὼν, ὑποπεσὼν τὸν δεσπότην
ἤκαλλ', ἐθώπευ', ἐκολάκευ', ἐξηπάτα
κοσκυλματίοις ἄκροισι, τοιαυτὶ λέγων·
ὦ Δῆμε, λοῦσαι πρῶτον ἐκδικάσας μίαν,
ἐνθοῦ, ῥόφησον, ἔντραγ', ἔχε τριώβολον.
βούλει παραθῶ σοι δόρπον; εἶτ' ἀναρπάσας
ὅ τι ἂν τις ἡμῶν σκευάσῃ, τῷ δεσπότῃ
Παφλαγὼν κεχάρισται τοῦτο. καὶ πρώην γ' ἐμοῦ
μᾶζαν μεμαχότος ἐν Πύλῳ Λακωνικὴν,
πανουργότατά πως περιδραμὼν ὑφαρπάσας
αὐτὸς παρέθηκε τὴν ὑπ' ἐμοῦ μεμαγμένην.
ἡμᾶς δ' ἀπελαύνει, κοὐκ ἐᾷ τὸν δεσπότην
ἄλλον θεραπεύειν, ἀλλὰ βυρσίνην ἔχων
δειπνοῦντος ἑστὼς ἀποσοβεῖ τοὺς ῥήτορας.
ᾄδει δὲ χρησμούς· ὁ δὲ γέρων σιβυλλιᾷ.
ὁ δ' αὐτὸν ὡς ὁρᾷ μεμακκοηκότα,

τέχνην πεποίηται. τοὺς γὰρ ἔνδον ἄντικρυς
ψευδῆ διαβάλλει· κἄτα μαστιγούμεθα
ἡμεῖς· Παφλαγὼν δὲ περιθέων τοὺς οἰκέτας
αἰτεῖ, ταράττει, δωροδοκεῖ, λέγων ταδί·
ὁρᾶτε τὸν Ὕλαν δι' ἐμὲ μαστιγούμενον;
εἰ μή μ' ἀναπείσετ', ἀποθανεῖσθε τήμερον.
ἡμεῖς δὲ δίδομεν· εἰ δὲ μὴ, πατούμενοι
ὑπὸ τοῦ γέροντος ὀκταπλάσια χέζομεν.
νῦν οὖν ἀνύσαντε φροντίσωμεν, ὦγαθὲ,
ποίαν ὁδὸν νῷν τρεπτέον καὶ πρὸς τίνα.

Nic. κράτιστ' ἐκείνην τὴν μόλωμεν, ὦγαθέ.

Dem. ἀλλ' οὐχ οἷόν τε τὸν Παφλαγόν' οὐδὲν λαθεῖν·
ἐφορᾷ γὰρ αὐτὸς πάντ'. ἔχει γὰρ τὸ σκέλος
τὸ μὲν ἐν Πύλῳ, τὸ δ' ἕτερον ἐν τηκκλησίᾳ.
τοσόνδε δ' αὐτοῦ βῆμα διαβεβηκότος
ὁ πρωκτός ἐστιν αὐτόχρημ' ἐν Χαόσι,
τὼ χεῖρ' ἐν Αἰτωλοῖς, ὁ νοῦς δ' ἐν Κλωπιδῶν.

Nic. κράτιστον οὖν νῷν ἀποθανεῖν. ἀλλὰ σκόπει,
ὅπως ἂν ἀποθάνοιμεν ἀνδρικώτατα.

Dem. πῶς δῆτα πῶς γένοιτ' ἂν ἀνδρικώτατα;

Nic. βέλτιστον ἡμῖν αἷμα ταύρειον πιεῖν.
ὁ Θεμιστοκλέους γὰρ θάνατος αἱρετώτερος.

Dem. μὰ Δί' ἀλλ' ἄκρατον οἶνον ἀγαθοῦ δαίμονος.
ἴσως γὰρ ἂν χρηστόν τι βουλευσαίμεθα.

Nic. ἰδού γ' ἄκρατον. περὶ ποτοῦ γοῦν ἐστί σοι;
πῶς δ' ἂν μεθύων χρηστόν τι βουλεύσαιτ' ἀνήρ;

Dem. ἆληθες, οὗτος; κρουνοχυτρολήραιος εἶ.

οἶνον σὺ τολμᾷς εἰς ἐπίνοιαν λοιδορεῖν ;
οἴνου γὰρ εὕροις ἄν τι πρακτικώτερον ;
ὁρᾷς ; ὅταν πίνωσιν ἄνθρωποι, τότε
πλουτοῦσι, διαπράττουσι, νικῶσιν δίκας,
εὐδαιμονοῦσιν, ὠφελοῦσι τοὺς φίλους.
ἀλλ' ἐξένεγκέ μοι ταχέως οἶνου χόα,
τὸν νοῦν ἵν' ἄρδω καὶ λέγω τι δεξιόν.

Nic. οἴμοι, τί ποθ' ἡμᾶς ἐργάσει τῷ σῷ ποτῷ ;

Dem. ἀγάθ'· ἀλλ' ἔνεγκ'· ἐγὼ δὲ κατακλινήσομαι.
ἢν γὰρ μεθυσθῶ, πάντα ταυτὶ καταπάσω
βουλευματίων καὶ γνωμιδίων καὶ νοιδίων.

Nic. ὡς εὐτυχῶς ὅτι οὐκ ἐλήφθην ἔνδοθεν
κλέπτων τὸν οἶνον.

Dem. εἰπέ μοι, Παφλαγὼν τί δρᾷ·

Nic. ἐπίπαστα λείξας δημόπραθ' ὁ βάσκανος
ῥέγκει μεθύων ἐν ταῖσι βύρσαις ὕπτιος.

Dem. ἴθι νυν, ἄκρατον ἐγκάναξόν μοι πολὺν,
σπονδήν.

Nic. λαβὲ δὴ καὶ σπεῖσον ἀγαθοῦ δαίμονος·
ἔλχ' ἕλκε τὴν τοῦ δαίμονος τοῦ Πραμνίου.

Dem. ὦ δαῖμον ἀγαθὲ, σὸν τὸ βούλευμ', οὐκ ἐμόν.

Nic. εἶπ', ἀντιβολῶ, τί ἔστι ;

Dem. τοὺς χρησμοὺς ταχὺ
κλέψας ἔνεγκε τοῦ Παφλαγόνος ἔνδοθεν,
ἕως καθεύδει.

Nic. ταῦτ'. ἀτὰρ τοῦ δαίμονος
δέδοιχ' ὅπως μὴ τεύξομαι κακοδαίμονος.

Dem. φέρε νυὶ ἐγὼ 'μαυτῷ προσαγάγω τὸν χόα,
[τὸν νοῦν ἵν' ἄρδω καὶ λέγω τι δεξιόν].
Nic. ὡς μεγάλ' ὁ Παφλαγὼν πέρδεται καὶ ῥέγκεται,
ὥστ' ἔλαθον αὐτὸν τὸν ἱερὸν χρησμὸν λαβὼν,
ὅνπερ μάλιστ' ἐφύλαττεν.
Dem. ὦ σοφώτατε,
φέρ' αὐτόν, ἵν' ἀναγνῶ· σὺ δ' ἔγχεον πιεῖν
ἀνύσας τι. φέρ' ἴδω τί ἄρ' ἔνεστιν αὐτόθι.
ὦ λόγια. δός μοι δὸς τὸ ποτήριον ταχύ.
Nic. ἰδού· τί φησ' ὁ χρησμός; *Dem.* ἑτέραν ἔγχεον.
Nic. ἐν τοῖς λυγίοις ἔνεστιν ἑτέραν ἔγχεον;
Dem. ὦ Βάκι. *Nic.* τί ἔστι; *Dem.* δὸς τὸ ποτήριον ταχύ.
Nic. πολλῷ γ' ὁ Βάκις ἐχρῆτο τῷ ποτηρίῳ.
Dem. ὦ μιαρὲ Παφλαγὼν, ταῦτ' ἄρ' ἐφυλάττου πάλαι,
τὸν περὶ σεαυτοῦ χρησμὸν ὀρρωδῶν; *Nic.* τιή;
Dem. ἐνταῦθ' ἔνεστιν αὐτὸς ὡς ἀπόλλυται.
Nic. καὶ πῶς;
Dem. ὅπως; ὁ χρησμὸς ἄντικρυς λέγει
ὡς πρῶτα μὲν στυππειοπώλης γίγνεται,
ὃς πρῶτος ἕξει τῆς πόλεως τὰ πράγματα.
Nic. εἷς οὑτοσὶ πώλης. τί τοὐντεῦθεν; λέγε.
Dem. μετὰ τοῦτον αὖθις προβατοπώλης δεύτερος.
Nic. δύο τώδε πῶλα. καὶ τί τόνδε χρὴ παθεῖν;
Dem. κρατεῖν, ἕως ἕτερος ἀνὴρ βδελυρώτερος
αὐτοῦ γένοιτο· μετὰ δὲ ταῦτ' ἀπόλλυται.
ἐπιγίγνεται γὰρ βυρσοπώλης ὁ Παφλαγὼν,
ἅρπαξ, κεκράκτης, Κυκλοβόρου φωνὴν ἔχων.

Nic. τὸν προβατοπώλην ἦν ἄρ' ἀπολέσθαι χρεὼν
ὑπὸ βυρσοπώλου ; *Dem.* νὴ Δί'.
Nic. οἴμοι δείλαιος.
πόθεν οὖν ἂν ἔτι γένοιτο πώλης εἷς μόνος ;
Dem. ἔτ' ἐστὶν εἷς, ὑπερφυᾶ τέχνην ἔχων.
Nic. εἶπ', ἀντιβολῶ, τίς ἐστιν ; *Dem.* εἶπω ; *Nic.* νὴ Δία.
Dem. ἀλλαντοπώλης ἔσθ' ὁ τοῦτον ἐξελῶν.
Nic. ἀλλαντοπώλης ; ὦ Πόσειδον, τῆς τέχνης.
φέρε ποῦ τὸν ἄνδρα τοῦτον ἐξευρήσομεν ;
Dem. ζητῶμεν αὐτόν.
Nic. ἀλλ' ὁδὶ προσέρχεται
ὥσπερ κατὰ θεῖον εἰς ἀγοράν.
Dem. ὦ μακάριε
ἀλλαντοπῶλα, δεῦρο δεῦρ', ὦ φίλτατε,
ἀνάβαινε σωτὴρ τῇ πόλει καὶ νῷν φανείς.
S. S. τί ἔστι ; τί με καλεῖτε ;
Dem. δεῦρ' ἔλθ', ἵνα πύθῃ
ὡς εὐτυχὴς εἶ καὶ μεγάλως εὐδαιμονεῖς.
Nic. ἴθι δὴ, κάθελ' αὐτοῦ τοὐλεόν, καὶ τοῦ θεοῦ
τὸν χρησμὸν ἀναδίδαξον αὐτὸν ὡς ἔχει·
ἐγὼ δ' ἰὼν προσκέψομαι τὸν Παφλαγόνα.
Dem. ἄγε δὴ σὺ κατάθου πρῶτα τὰ σκεύη χαμαί·
ἔπειτα τὴν γῆν πρόσκυσον καὶ τυὺς θεούς.
S. S. ἰδού· τί ἔστιν ;
Dem. ὦ μακάρι', ὦ πλούσιε,
ὦ νῦν μὲν οὐδείς, αὔριον δ' ὑπέρμεγας·
ὦ τῶν Ἀθηνῶν ταγὲ τῶν εὐδαιμόνων.

S. S. τί μ', ὦγάθ', οὐ πλύνειν ἐᾷς τὰς κοιλίας
πωλεῖν τε τοὺς ἀλλᾶντας, ἀλλὰ καταγελᾷς;
Dem. ὦ μῶρε, ποίας κοιλίας; δευρὶ βλέπε.
τὰς στίχας ὁρᾷς τὰς τῶνδε τῶν λαῶν; *S. S.* ὁρῶ.
Dem. τούτων ἁπάντων αὐτὸς ἀρχέλας ἔσει,
καὶ τῆς ἀγορᾶς καὶ τῶν λιμένων καὶ τῆς πυκνός·
βουλὴν πατήσεις καὶ στρατηγοὺς κλαστάσεις,
δήσεις, φυλάξεις, ἐν πρυτανείῳ λαικάσεις.
S. S. ἐγώ;
Dem. σὺ μέντοι· κοὐδέπω γε πάνθ' ὁρᾷς.
ἀλλ' ἐπανάβηθι κἀπὶ τοὐλεὸν τοδί
καὶ κάτιδε τὰς νήσους ἁπάσας ἐν κύκλῳ.
S. S. καθορῶ. *Dem.* τί δαί; τἀμπόρια καὶ τὰς ὁλκάδας;
S. S. ἔγωγε.
Dem. πῶς οὖν οὐ μεγάλως εὐδαιμονεῖς;
ἔτι νῦν τὸν ὀφθαλμὸν παράβαλλ' εἰς Καρίαν
τὸν δεξιόν, τὸν δ' ἕτερον εἰς Καλχηδόνα.
S. S. εὐδαιμονήσω δ', εἰ διαστραφήσομαι;
Dem. οὔκ, ἀλλὰ διὰ σοῦ ταῦτα πάντα πέρναται.
γίγνει γὰρ, ὡς ὁ χρησμὸς οὑτοσὶ λέγει,
ἀνὴρ μέγιστος.
S. S. εἰπέ μοι, καὶ πῶς ἐγὼ
ἀλλαντοπώλης ὢν ἀνὴρ γενήσομαι;
Dem. δι' αὐτὸ γάρ τοι τοῦτο καὶ γίγνει μέγας,
ὁτιὴ πονηρὸς κἀξ ἀγορᾶς εἶ καὶ θρασύς.
S. S. οὐκ ἀξιῶ 'γὼ 'μαυτὸν ἰσχύειν μέγα.
Dem. οἴμοι, τί ποτ' ἔσθ' ὅτι σαυτὸν οὐ φῂς ἄξιον;

ξυνειδέναι τί μοι δοκεῖς σαυτῷ καλόν.
μῶν ἐκ καλῶν εἶ κἀγαθῶν;

S. S. μὰ τοὺς θεούς,
εἰ μὴ 'κ πονηρῶν γ'.

Dem. ὦ μακάριε τῆς τύχης,
ὅσον πέπουθας ἀγαθὸν εἰς τὰ πράγματα.

S. S. ἀλλ', ὦγάθ', οὐδὲ μουσικὴν ἐπίσταμαι,
πλὴν γραμμάτων, καὶ ταῦτα μέντοι κακὰ κακῶς.

Dem. τουτὶ μόνον σ' ἔβλαψεν, ὅτι καὶ κακὰ κακῶς.
ἡ δημαγωγία γὰρ οὐ πρὸς μουσικοῦ
ἔτ' ἐστὶν ἀνδρὸς οὐδὲ χρηστοῦ τοὺς τρόπους,
ἀλλ' εἰς ἀμαθῆ καὶ βδελυρόν. ἀλλὰ μὴ παρῇς
ἃ σοι διδόασ' ἐν τοῖς λογίοισιν οἱ θεοί.

S. S. πῶς δῆτά φησ' ὁ χρησμός;

Dem. εὖ νὴ τοὺς θεοὺς
καὶ ποικίλως πως καὶ σαφῶς ἠνιγμένος.
Ἀλλ' ὁπόταν μάρψῃ βυρσαίετος ἀγκυλοχήλης
γαμφηλῇσι δράκοντα κοάλεμον αἱματοπώτην,
δὴ τότε Παφλαγόνων μὲν ἀπόλλυται ἡ σκοροδάλμη,
κοιλιοπώλῃσιν δὲ θεὸς μέγα κῦδος ὀπάζει,
αἴ κα μὴ πωλεῖν ἀλλᾶντας μᾶλλον ἕλωνται.

S. S. πῶς οὖν πρὸς ἐμὲ ταῦτ' ἐστίν; ἀναδίδασκέ με.

Dem. βυρσαίετος μὲν ὁ Παφλαγών ἐσθ' οὑτοσί.

S. S. τί δ' ἀγκυλοχήλης ἐστίν;

Dem. αὐτό που λέγει,
ὅτι ἀγκύλαις ταῖς χερσὶν ἁρπάζων φέρει.

S. S. ὁ δράκων δὲ πρὸς τί;

Dem. τοῦτο περιφανέστατον.
ὁ δράκων γάρ ἐστι μακρὸν ὅ τ' ἀλλᾶς αὖ μακρόν·
εἶθ' αἱματοπώτης ἔσθ' ὅ τ' ἀλλᾶς χὠ δράκων.
τὸν οὖν δράκοντά φησι τὸν βυρσαίετον
ἤδη κρατήσειν, αἴ κε μὴ θαλφθῇ λόγοις.
S. S. τὰ μὲν λόγι' αἰκάλλει με· θαυμάζω δ' ὅπως
τὸν δῆμον οἷός τ' ἐπιτροπεύειν εἶμ' ἐγώ.
Dem. φαυλότατον ἔργον· ταῦθ' ἅπερ ποιεῖς ποίει·
τάραττε καὶ χόρδευ' ὁμοῦ τὰ πράγματα
ἅπαντα, καὶ τὸν δῆμον ἀεὶ προσποιοῦ
ὑπογλυκαίνων ῥηματίοις μαγειρικοῖς.
τὰ δ' ἄλλα σοι πρόσεστι δημαγωγικά,
φωνὴ μιαρά, γέγονας κακῶς, ἀγόραιος εἶ·
ἔχεις ἅπαντα πρὸς πολιτείαν ἃ δεῖ·
χρησμοί τε συμβαίνουσι καὶ τὸ Πυθικόν.
ἀλλὰ στεφανοῦ, καὶ σπένδε τῷ Κοαλέμῳ·
χὤπως ἀμυνεῖ τὸν ἄνδρα.

[Knights, 40–122.]

III.

STREPSIADES, PHEIDIPPIDES, SLAVE, SOCRATES, DISCIPLES, CLOUDS.

Strep. Ἰοὺ ἰού·
ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον
ἀπέραντον. οὐδέποθ' ἡμέρα γενήσεται;
καὶ μὴν πάλαι γ' ἀλεκτρυόνος ἤκουσ' ἐγώ·

οἱ δ' οἰκέται ῥέγκουσιν· ἀλλ' οὐκ ἂν πρὸ τοῦ.
ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν οὕνεκα,
ὅτ' οὐδὲ κολάσ' ἔξεστί μοι τοὺς οἰκέτας.
ἀλλ' οὐδ' ὁ χρηστὸς οὑτοσὶ νεανίας
ἐγείρεται τῆς νυκτὸς, ἀλλὰ πέρδεται
ἐν πέντε σισύραις ἐγκεκορδυλημένος.
ἀλλ' εἰ δοκεῖ, ῥέγκωμεν ἐγκεκαλυμμένοι.
ἀλλ' οὐ δύναμαι δείλαιος εὕδειν δακνόμενος
ὑπὸ τῆς δαπάνης καὶ τῆς φάτνης καὶ τῶν χρεῶν,
διὰ τουτονὶ τὸν υἱόν. ὁ δὲ κόμην ἔχων
ἱππάζεταί τε καὶ ξυνωρικεύεται
ὀνειροπολεῖ θ' ἵππους· ἐγὼ δ' ἀπόλλυμαι,
ὁρῶν ἄγουσαν τὴν σελήνην εἰκάδας·
οἱ γὰρ τόκοι χωροῦσιν. ἅπτε, παῖ, λύχνον,
κἄκφερε τὸ γραμματεῖον, ἵν' ἀναγνῶ λαβὼν
ὁπόσοις ὀφείλω καὶ λογίσωμαι τοὺς τόκους.
φέρ' ἴδω, τί ὀφείλω; δώδεκα μνᾶς Πασίᾳ.
τοῦ δώδεκα μνᾶς Πασίᾳ; τί ἐχρησάμην;
ὅτ' ἐπριάμην τὸν κοππατίαν. οἴμοι τάλας,
εἴθ' ἐξεκόπην πρότερον τὸν ὀφθαλμὸν λίθῳ.

Phei. Φίλων, ἀδικεῖς· ἔλαυνε τὸν σαυτοῦ δρόμον.

Strep. τοῦτ' ἔστι τουτὶ τὸ κακὸν ὅ μ' ἀπολώλεκεν·
ὀνειροπολεῖ γὰρ καὶ καθεύδων ἱππικήν.

Phei. πόσους δρόμους ἐλᾷ τὰ πολεμιστήρια;

Strep. ἐμὲ μὲν σὺ πολλοὺς τὸν πατέρ' ἐλαύνεις δρόμους.
ἀτὰρ τί χρέος ἔβα με μετὰ τὸν Πασίαν;
τρεῖς μναῖ διφρίσκου καὶ τροχοῖν Ἀμυνίᾳ.

Phei. ἄπαγε τὸν ἵππον ἐξαλίσας οἴκαδε.
Strep. ἀλλ', ὦ μέλ', ἐξήλικας ἐμέ γ' ἐκ τῶν ἐμῶν,
ὅτε καὶ δίκας ὤφληκα χἄτεροι τόκου
ἐνεχυράσεσθαί φασιν.
Phei. ἐτεὸν, ὦ πάτερ,
τί δυσκολαίνεις καὶ στρέφει τὴν νύχθ' ὅλην;
Strep. δάκνει με δήμαρχός τις ἐκ τῶν στρωμάτων.
Phei. ἔασον, ὦ δαιμόνιε, καταβαρθεῖν τί με.
Strep. σὺ δ' οὖν κάθευδε· τὰ δὲ χρέα ταῦτ' ἴσθ' ὅτι
ἐς τὴν κεφαλὴν ἅπαντα τὴν σὴν τρέψεται.
φεῦ.
εἴθ' ὤφελ' ἡ προμνήστρι' ἀπολέσθαι κακῶς,
ἥτις με γῆμ' ἐπῆρε τὴν σὴν μητέρα·
ἐμοὶ γὰρ ἦν ἄγροικος ἥδιστος βίος,
εὐρωτιῶν, ἀκόρητος, εἰκῇ κείμενος,
βρύων μελίτταις καὶ προβάτοις καὶ στεμφύλοις.
ἔπειτ' ἔγημα Μεγακλέους τοῦ Μεγακλέους
ἀδελφιδῆν ἄγροικος ὢν ἐξ ἄστεως,
σεμνὴν, τρυφῶσαν, ἐγκεκοισυρωμένην.
ταύτην ὅτ' ἐγάμουν, συγκατεκλινόμην ἐγὼ
ὄζων τρυγὸς, τρασιᾶς, ἐρίων περιουσίας,
ἡ δ' αὖ μύρου, κρόκου, καταγλωττισμάτων,
δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετυλλίδος.
οὐ μὴν ἐρῶ γ' ὡς ἀργὸς ἦν, ἀλλ' ἐσπάθα.
ἐγὼ δ' ἂν·αὐτῇ θοἰμάτιον δεικνὺς τοδὶ
πρόφασιν ἔφασκον, ὦ γύναι, λίαν σπαθᾷς.
Slave. ἔλαιον ἡμῖν οὐκ ἔνεστ' ἐν τῷ λύχνῳ.

Strep. οἴμοι· τί γάρ μοι τὸν πότην ἥπτες λύχνον;
δεῦρ' ἔλθ', ἵνα κλάῃς. *Slave.* διὰ τί δῆτα κλαύσομαι;
Strep. ὅτι τῶν παχειῶν ἐνετίθεις θρυαλλίδων.—
μετὰ ταῦθ', ὅπως νῷν ἐγένεθ' υἱὸς οὑτοσὶ,
ἐμοί τε δὴ καὶ τῇ γυναικὶ τἀγαθῇ,
περὶ τοὐνόματος δὴ 'ντεῦθεν ἐλοιδορούμεθα·
ἡ μὲν γὰρ ἵππον προσετίθει πρὸς τοὔνομα,
Ξάνθιππον ἢ Χάριππον ἢ Καλλιππίδην,
ἐγὼ δὲ τοῦ πάππου 'τιθέμην Φειδωνίδην.
τέως μὲν οὖν ἐκρινόμεθ'· εἶτα τῷ χρόνῳ
κοινῇ ξυνέβημεν κἀθῳκίσθη Φειδιππίδην.
τοῦτον τὸν υἱὸν λαμβάνουσ' ἐκορίζετο,
ὅταν σὺ μέγας ὢν ἅρμ' ἐλαύνῃς πρὸς πύλιν,
ὥσπερ Μεγακλέης, ξυστίδ' ἔχων. ἐγὼ δ' ἔφην,
ὅταν μὲν οὖν τὰς αἶγας ἐκ τοῦ Φελλέως,
ὥσπερ ὁ πατήρ σου, διφθέραν ἐνημμένος.
ἀλλ' οὐκ ἐπίθετο τοῖς ἐμοῖς οὐδὲν λόγοις,
ἀλλ' ἱππερόν μου κατέχεεν τῶν χρημάτων
νῦν οὖν ὅλην τὴν νύκτα φροντίζων, ὁδοῦ
μίαν εὗρον ἁρπαλέαν δαιμονίως ὑπερφυᾶ,
ἣν ἢν ἀναπείσω τουτονί, σωθήσομαι.
ἀλλ' ἐξεγείραι πρῶτον αὐτὸν βούλομαι.
πῶς δῆτ' ἂν ἥδιστ' αὐτὸν ἐπεγείραιμι; πῶς;
Φειδιππίδη, Φειδιππίδιον. *Phei.* τί, ὦ πάτερ;
Strep. κύσον με καὶ τὴν χεῖρα δὸς τὴν δεξιάν.
Phei. ἰδού. τί ἔστιν; *Strep.* εἰπέ μοι, φιλεῖς ἐμέ;
Phei. νὴ τὸν Ποσειδῶ τουτονὶ τὸν ἵππιον.

Strep. μή μοί γε τοῦτον μηδαμῶς τὸν ἵππιον·
οὗτος γὰρ ὁ θεὸς αἴτιός μοι τῶν κακῶν.
ἀλλ' εἴπερ ἐκ τῆς καρδίας μ' ὄντως φιλεῖς,
ὦ παῖ, πιθοῦ. *Phei.* τί οὖν πίθωμαι δῆτά σοι;
Strep. ἔκστρεψον ὡς τάχιστα τοὺς σαυτοῦ τρόπους,
καὶ μάνθαν' ἐλθὼν ἂν ἐγὼ παραινέσω.
Phei. λέγε δή, τί κελεύεις; *Strep.* καί τι πείσει;
Phei. πείσομαι,
νὴ τὸν Διόνυσον.
Strep. δεῦρό νυν ἀπάβλεπε.
ὁρᾷς τὸ θύριον τοῦτο καὶ τῷκίδιον;
Phei. ὁρῶ. τί οὖν τοῦτ' ἐστὶν ἑτέον, ὦ πάτερ;
Strep. ψυχῶν σοφῶν τοῦτ' ἐστὶ φροντιστήριον.
ἐνταῦθ' ἐνοικοῦσ' ἄνδρες οἳ τὸν οὐρανὸν
λέγοντες ἀναπείθουσιν ὡς ἔστιν πνιγεὺς
κἄστιν περὶ ἡμᾶς οὗτος, ἡμεῖς δ' ἄνθρακες.
οὗτοι διδάσκουσ'—ἀργύριον ἤν τις διδῷ—
λέγοντα νικᾶν καὶ δίκαια κἄδικα.
Phei. εἰσὶν δὲ τίνες;
Strep. οὐκ οἶδ' ἀκριβῶς τοὔνομα·
μεριμνοφροντισταὶ καλοί τε κἀγαθοί.
Phei. αἰβοῖ, πονηροί γ'· οἶδα. τοὺς ἀλαζόνας,
τοὺς ὠχριῶντας, τοὺς ἀνυποδήτους λέγεις·
ὧν ὁ κακοδαίμων Σωκράτης καὶ Χαιρεφῶν.
Strep. ἠή, σιώπα· μηδὲν εἴπῃς νήπιον.
ἀλλ' εἴ τι κήδει τῶν πατρῴων ἀλφίτων,
τούτων γενοῦ μοι, σχασάμενος τὴν ἱππικήν.

Phei. οὐκ ἂν μὰ τὸν Διόνυσον, εἰ δοίης γέ μοι
τοὺς φασιανοὺς οὓς τρέφει Λεωγόρας.
Strep. ἴθ', ἀντιβολῶ σ', ὦ φίλτατ' ἀνθρώπων ἐμοί,
ἐλθὼν διδάσκου. *Phei.* καὶ τί σοι μαθήσομαι:
Strep. εἶναι παρ' αὐτοῖς φασιν ἄμφω τὼ λόγω,
τὸν κρείττον', ὅστις ἐστί, καὶ τὸν ἥττονα.
τούτοιν τὸν ἕτερον τοῖν λόγοιν, τὸν ἥττονα,
νικᾶν λέγοντά φασι τἀδικώτερα.
ἢν οὖν μάθῃς μοι τὸν ἄδικον τοῦτον λόγον,
ἃ νῦν ὀφείλω διὰ σέ, τούτων τῶν χρεῶν
οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί.
Phei. οὐκ ἂν πιθοίμην· οὐ γὰρ ἂν τλαίην ἰδεῖν
τοὺς ἱππέας τὸ χρῶμα διακεκναισμένος.
Strep. οὐκ ἄρα μὰ τὴν Δήμητρα τῶν γ' ἐμῶν ἔδει,
οὔτ' αὐτὸς οὔθ' ὁ ζύγιος οὔθ' ὁ σαμφόρας·
ἀλλ' ἐξελῶ σ' ἐς κόρακας ἐκ τῆς οἰκίας.
Phei. ἀλλ' οὐ περιόψεταί μ' ὁ θεῖος Μεγακλέης
ἄνιππον. ἀλλ' εἶσειμι, σοῦ δ' οὐ φροντιῶ.
Strep. ἀλλ' οὐδ' ἐγὼ μέντοι πεσών γε κείσομαι·
ἀλλ' εὐξάμενος τοῖσιν θεοῖς διδάξομαι
αὐτὸς βαδίζων εἰς τὸ φροντιστήριον.
πῶς οὖν γέρων ὢν κἀπιλήσμων καὶ βραδὺς
λόγων ἀκριβῶν σχινδαλάμους μαθήσομαι;
ἰτητέον. τί ταῦτ' ἔχων στραγγεύομαι,
ἀλλ' οὐχὶ κόπτω τὴν θύραν; παῖ, παιδίον.
Disc. βάλλ' ἐς κόρακας· τίς ἐσθ' ὁ κόψας τὴν θύραν;
Strep. Φείδωνος υἱὸς Στρεψιάδης Κικυννόθεν.

Disc. ἀμαθὴς γε νὴ Δί', ὅστις οὑτωσὶ σφόδρα
ἀπεριμερίμνως τὴν θύραν λελάκτικας
καὶ φροντίδ' ἐξήμβλωκας ἐξευρημένην.
Strep. σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν.
ἀλλ' εἰπέ μοι τὸ πρᾶγμα τοὐξημβλωμένον.
Disc. ἀλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν.
Strep. λέγε νυν ἐμοὶ θαρρῶν· ἐγὼ γὰρ οὑτοσὶ
ἥκω μαθητὴς εἰς τὸ φροντιστήριον.
Disc. λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια.
ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης
ψύλλαν ὁπόσους ἅλλοιτο τοὺς αὑτῆς πόδας·
δακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὀφρῦν
ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.
Strep. πῶς δῆτα τοῦτ' ἐμέτρησε;
Disc. δεξιώτατα.
κηρὸν διατήξας, εἶτα τὴν ψύλλαν λαβὼν
ἐνέβαψεν ἐς τὸν κηρὸν αὐτῆς τὼ πόδε,
κἄτα ψυχείσῃ περιέφυσαν Περσικαί.
ταύτας ὑπολύσας ἀνεμέτρει τὸ χωρίον.
Strep. ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν.
Disc. τί δῆτ' ἂν, ἕτερον εἰ πύθοιο Σωκράτους
φρόντισμα; *Strep.* ποῖον; ἀντιβολῶ, κάτειπέ μοι.
Disc. ἀνήρετ' αὐτὸν Χαιρεφῶν ὁ Σφήττιος
ὁπότερα τὴν γνώμην ἔχοι, τὰς ἐμπίδας
κατὰ τὸ στόμ' ἅδειν, ἢ κατὰ τοὐρροπύγιον.
Strep. τί δῆτ' ἐκεῖνος εἶπε περὶ τῆς ἐμπίδος;
Disc. ἔφασκεν εἶναι τοὔντερον τῆς ἐμπίδος

στενόν· διὰ λεπτοῦ δ' ὄντος αὐτοῦ τὴν πνοὴν
βίᾳ βαδίζειν εὐθὺ τοὐρροπυγίου·
ἔπειτα κοῖλον πρὸς στενῷ προσκείμενον
τὸν πρωκτὸν ἠχεῖν ὑπὸ βίας τοῦ πνεύματος.
Strep. σάλπιγξ ὁ πρωκτός ἐστιν ἄρα τῶν ἐμπίδων.
ὦ τρισμακάριος τοῦ διεντερεύματος.
ἦ ῥᾳδίως φεύγων ἂν ἀποφύγοι δίκην
ὅστις δίοιδε τοὔντερον τῆς ἐμπίδος.
Disc. πρώην δέ γε γνώμην μεγάλην ἀφῃρέθη
ὑπ' ἀσκαλαβώτου. *Strep.* τίνα τρόπον; κάτειπέ μοι.
Disc. ζητοῦντος αὐτοῦ τῆς σελήνης τὰς ὁδοὺς
καὶ τὰς περιφοράς, εἶτ' ἄνω κεχηνότος
ἀπὸ τῆς ὀροφῆς νύκτωρ γαλεώτης κατέχεσεν.
Strep. ἥσθην γαλεώτῃ καταχέσαντι Σωκράτους·
Disc. ἐχθὲς δέ γ' ἡμῖν δεῖπνον οὐκ ἦν ἑσπέρας.
Strep. εἶεν· τί οὖν πρὸς τἄλφιτ' ἐπαλαμήσατο;
Disc. κατὰ τῆς τραπέζης καταπάσας λεπτὴν τέφραν,
κάμψας ὀβελίσκον, εἶτα διαβήτην λαβών,
ἐκ τῆς παλαίστρας θυλμάτιον ὑφείλετο.
Strep. τί δῆτ' ἐκεῖνον τὸν Θαλῆν θαυμάζομεν;
ἄνοιγ' ἄνοιγ' ἀνύσας τὸ φροντιστήριον,
καὶ δεῖξον ὡς τάχιστά μοι τὸν Σωκράτη.
μαθητιῶ γάρ· ἀλλ' ἄνοιγε τὴν θύραν.
ὦ Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία;
Disc. τί ἐθαύμασας; τῷ σοι δοκοῦσιν εἰκέναι;
Strep. τοῖς ἐκ Πύλου ληφθεῖσι, τοῖς Λακωνικοῖς.
ἀτὰρ τί ποτ' ἐς τὴν γῆν βλέπουσιν οὑτοί;

Disc. ζητοῦσιν οὗτοι τὰ κατὰ γῆς.

Strep. βολβοὺς ἄρα
ζητοῦσι. μή νυν τουτογὶ φροντίζετε·
ἐγὼ γὰρ οἶδ' ἵν' εἰσὶ μεγάλοι καὶ καλοί.
τί γὰρ οἴδε δρῶσιν οἱ σφόδρ' ἐγκεκυφότες;

Disc. οὗτοι δ' ἐρεβοδιφῶσιν ὑπὸ τὸν Τάρταρον.

Strep. τί δῆθ' ὁ πρωκτὸς ἐς τὸν οὐρανὸν βλέπει;

Disc. αὐτὸς καθ' αὑτὸν ἀστρονομεῖν διδάσκεται.
ἀλλ' εἴσιθ', ἵνα μὴ 'κεῖνος ἡμῖν ἐπιτύχῃ.

Strep. μήπω γε μήπω γ', ἀλλ' ἐπιμεινάντων, ἵνα
αὐτοῖσι κοινώσω τι πραγμάτιον ἐμόν.

Disc. ἀλλ' οὐχ οἷόν τ' αὐτοῖσι πρὸς τὸν ἀέρα
ἔξω διατρίβειν πολὺν ἄγαν ἐστὶν χρόνον.

Strep. πρὸς τῶν θεῶν, τί γὰρ τάδ' ἐστίν; εἰπέ μοι.

Disc. ἀστρονομία μὲν αὑτηί. *Strep.* τουτὶ δὲ τί;

Disc. γεωμετρία. *Strep.* τοῦτ' οὖν τί ἐστι χρήσιμον;

Disc. γῆν ἀναμετρεῖσθαι. *Strep.* πότερα τὴν κληρουχικήν;

Disc. οὔκ, ἀλλὰ τὴν σύμπασαν.

Strep. ἀστεῖον λέγεις.
τὸ γὰρ σόφισμα δημοτικὸν καὶ χρήσιμον.

Disc. αὕτη δέ σοι γῆς περίοδος πάσης. ὁρᾷς;
αἵδε μὲν Ἀθῆναι.

Strep. τί σὺ λέγεις; οὐ πείθομαι,
ἐπεὶ δικαστὰς οὐχ ὁρῶ καθημένους.

Disc. ὡς τοῦτ' ἀληθῶς Ἀττικὸν τὸ χωρίον.

Strep. καὶ ποῦ Κικυννῆς εἰσὶν οὑμοὶ δημόται;

Disc. ἐνταῦθ' ἔνεισιν. ἡ δέ γ' Εὔβοι', ὡς ὁρᾷς,

ἡδὶ παρατέταται μακρὰ πόρρω πάνυ.

Strep. οἶδ'· ὑπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους.
ἀλλ' ἡ Λακεδαίμων ποῦ 'στιν;

Disc. ὅπου 'στίν; αὐτηί.

Strep. ὡς ἐγγὺς ἡμῶν. τοῦτο πάνυ φροντίζετε,
ταύτην ἀφ' ἡμῶν ἀπαγαγεῖν πόρρω πάνυ.

Disc. ἀλλ' οὐχ οἷόν τε νὴ Δί'.

Strep. οἰμώξεσθ' ἄρα.
φέρε τίς γὰρ οὗτος οὑπὶ τῆς κρεμάθρας ἀνήρ;

Disc. αὐτός. *Strep.* τίς αὐτός; *Disc.* Σωκράτης.

Strep. ὦ Σώκρατες.
ἴθ' οὗτος, ἀναβόησον αὐτόν μοι μέγα.

Disc. αὐτὸς μὲν οὖν σὺ κάλεσον· οὐ γάρ μοι σχολή.

Strep. ὦ Σώκρατες,
ὦ Σωκρατίδιον. *Socr.* τί με καλεῖς, ὠφήμερε;

Strep. πρῶτον μὲν ὅ τι δρᾷς, ἀντιβολῶ, κάτειπέ μοι.

Socr. ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

Strep. ἔπειτ' ἀπὸ ταρροῦ τοὺς θεοὺς ὑπερφρονεῖς,
ἀλλ' οὐκ ἀπὸ τῆς γῆς, εἴπερ.

Socr. οὐ γὰρ ἄν ποτε
ἐξεῦρον ὀρθῶς τὰ μετέωρα πράγματα,
εἰ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα
λεπτὴν καταμίξας εἰς τὸν ὅμοιον ἀέρα.
εἰ δ' ὢν χαμαὶ τἄνω κάτωθεν ἐσκόπουν,
οὐκ ἄν ποθ' εὗρον· οὐ γὰρ ἀλλ' ἡ γῆ βίᾳ
ἕλκει πρὸς αὑτὴν τὴν ἰκμάδα τῆς φροντίδος.
πάσχει δὲ ταυτὸ τοῦτο καὶ τὰ κάρδαμα.

Strep. τί φῄς ;
ἡ φροντὶς ἕλκει τὴν ἰκμάδ' εἰς τὰ κάρδαμα ;
ἴθι νυν, κατάβηθ', ὦ Σωκρατίδιον, ὡς ἐμέ,
ἵνα με διδάξῃς ὧνπερ ἕνεκ' ἐλήλυθα.
Socr. ἦλθες δὲ κατὰ τί ;
Strep. βουλόμενος μαθεῖν λέγειν.
ὑπὸ γὰρ τόκων χρήστων τε δυσκολωτάτων
ἄγομαι, φέρομαι, τὰ χρήματ' ἐνεχυράζομαι.
Socr. πόθεν δ' ὑπόχρεως σαυτὸν ἔλαθες γενόμενος ;
Strep. νόσος μ' ἐπέτριψεν ἱππικὴ, δεινὴ φαγεῖν.
ἀλλά με δίδαξον τὸν ἕτερον τοῖν σοῖν λόγοιν,
τὸν μηδὲν ἀποδιδόντα. μισθὸν δ' ὅντιν' ἂν
πράττῃ μ' ὁμοῦμαί σοι καταθήσειν τοὺς θεούς.
Socr. ποίους θεοὺς ὁμεῖ σύ ; πρῶτον γὰρ θεοὶ
ἡμῖν νόμισμ' οὐκ ἔστι.
Strep. τῷ γὰρ ὄμνυτ' ; ἢ
σιδαρέοισιν, ὥσπερ ἐν Βυζαντίῳ ;
Socr. βούλει τὰ θεῖα πράγματ' εἰδέναι σαφῶς
ἅττ' ἐστὶν ὀρθῶς ; *Strep.* νὴ Δί', εἴπερ ἔστι γε.
Socr. καὶ ξυγγενέσθαι ταῖς Νεφέλαισιν ἐς λόγους,
ταῖς ἡμετέραισι δαίμοσιν ; *Strep.* μάλιστά γε.
Socr. κάθιζε τοίνυν ἐπὶ τὸν ἱερὸν σκίμποδα.
Strep. ἰδοὺ κάθημαι.
Socr. τουτονὶ τοίνυν λαβὲ
τὸν στέφανον.
Strep. ἐπὶ τί στέφανον ; οἴμοι, Σώκρατες,
ὥσπερ με τὸν Ἀθάμανθ' ὅπως μὴ θύσετε.

Socr. οὐκ, ἀλλὰ ταῦτα πάντα τοὺς τελουμένους
ἡμεῖς ποιοῦμεν. *Strep.* εἶτα δὴ τί κερδανῶ;
Socr. λέγειν γενήσει τρίμμα, κρόταλον, παιπάλη.
ἀλλ' ἔχ' ἀτρεμί. *Strep.* μὰ τὸν Δί' οὐ ψεύσει γέ με'
καταπαττόμενος γὰρ παιπάλη γενήσομαι.
Socr. εὐφημεῖν χρὴ τὸν πρεσβύτην καὶ τῆς εὐχῆς ὑπακούειν.
ὦ δέσποτ' ἄναξ, ἀμέτρητ' Ἀήρ, ὃς ἔχεις τὴν γῆν
μετέωρον,
λαμπρός τ' Αἰθήρ, σεμναί τε θεαὶ Νεφέλαι βρον-
τησικέραυνοι,
ἄρθητε, φάνητ' ὦ δέσποιναι, τῷ φροντιστῇ μετέωροι.
Strep. μήπω μήπω γε, πρὶν ἂν τουτὶ πτύξωμαι, μὴ κατα-
βρεχθῶ.
τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον'
ἔχοντα.
Socr. ἔλθετε δῆτ', ὦ πολυτίμητοι Νεφέλαι, τῷδ' εἰς ἐπί-
δειξιν·
εἴτ' ἐπ' Ὀλύμπου κορυφαῖς ἱεραῖς χιονοβλήτοισι
κάθησθε,
εἴτ' Ὠκεανοῦ πατρὸς ἐν κήποις ἱερὸν χορὸν ἵστατε
Νύμφαις,
εἴτ' ἄρα Νείλου προχοὰς ὑδάτων χρυσέαις ἀρύτεσθε
πρόχοισιν,
ἢ Μαιῶτιν λίμνην ἔχετ' ἢ σκόπελον νιφόεντα Μίμαντος·
ὑπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἱεροῖσι χαρεῖσαι.
Chorus. ἀέναοι Νεφέλαι,
ἀρθῶμεν φανεραὶ δροσερὰν φύσιν εὐάγητον,

πατρὸς ἀπ' Ὠκεανοῦ βαρυαχέος
ὑψηλῶν ὀρέων κορυφὰς ἐπὶ
δενδρυκόμους, ἵνα
τηλεφανεῖς σκοπιὰς ἀφορώμεθα,
καρπούς τ' ἀρδομέναν ἱερὰν χθόνα,
καὶ ποταμῶν ζαθέων κελαδήματα,
καὶ πόντον κελάδοντα βαρύβρομον·
ὄμμα γὰρ αἰθέρος ἀκάματον σελαγεῖται
μαρμαρέαις ἐν αὐγαῖς.
ἀλλ' ἀποσεισάμεναι νέφος ὄμβριον
ἀθανάτας ἰδέας ἐπιδώμεθα
τηλεσκόπῳ ὄμματι γαῖαν.

Socr. ὦ μέγα σεμναὶ Νεφέλαι, φανερῶς ἠκούσατέ μου καλέσαντος.
ἦσθου φωνῆς ἅμα καὶ βροντῆς μυκησαμένης θεοσέπτου;

Strep. καὶ σέβομαί γ', ὦ πολυτίμητοι, καὶ βούλομαι ἀνταποπαρδεῖν πρὸς τὰς βροντάς· οὕτως αὐτὰς τετρεμαίνω καὶ πεφόβημαι·
κεἰ θέμις ἐστὶν, νυνί γ' ἤδη, κεἰ μὴ θέμις ἐστὶ, χεσείω.

Socr. οὐ μὴ σκώψει μηδὲ ποιήσεις ἅπερ οἱ τρυγοδαίμονες οὗτοι,
ἀλλ' εὐφήμει· μέγα γάρ τι θεῶν κινεῖται σμῆνος ἀοιδαῖς.

Chorus. παρθένοι ὀμβροφόροι,
ἔλθωμεν λιπαρὰν χθόνα Παλλάδος, εὔανδρον γᾶν

Κέκροπος ὀψόμεναι πολυήρατον·
οὗ σέβας ἀρρήτων ἱερῶν, ἵνα
μυστοδόκος δόμος
ἐν τελεταῖς ἁγίαις ἀναδείκνυται,
οὐρανίοις τε θεοῖς δωρήματα,
ναοί θ' ὑψερεφεῖς καὶ ἀγάλματα,
καὶ πρόσοδοι μακάρων ἱερώταται,
εὐστέφανοί τε θεῶν θυσίαι θαλίαι τε,
παντοδαπαῖς ἐν ὥραις,
ἠρί τ' ἐπερχομένῳ Βρομία χάρις,
εὐκελάδων τε χορῶν ἐγκαθίσματα,
καὶ Μοῦσα βαρύβρομος αὐλῶν.

Strep. πρὸς τοῦ Διὸς ἀντιβολῶ σε, φράσον, τίνες εἶσ', ὦ Σώκρατες, αὗται
αἱ φθεγξάμεναι τοῦτο τὸ σεμνόν; μῶν ἠρῳναί τινές εἰσιν;

Socr. ἥκιστ', ἀλλ' οὐράνιαι Νεφέλαι, μεγάλαι θεαὶ ἀνδράσιν ἀργοῖς·
αἵπερ γνώμην καὶ διάλεξιν καὶ νοῦν ἡμῖν παρέχουσι
καὶ τερατείαν καὶ περίλεξιν καὶ κροῦσιν καὶ κατάληψιν.

Strep. ταῦτ' ἄρ' ἀκούσασ' αὐτῶν τὸ φθέγμ' ἡ ψυχή μου πεπότηται,
καὶ λεπτολογεῖν ἤδη ζητεῖ καὶ περὶ καπνοῦ στενολεσχεῖν,
καὶ γνωμιδίῳ γνώμην νύξασ' ἑτέρῳ λόγῳ ἀντιλογῆσαι·
ὥστ', εἴ πως ἔστιν, ἰδεῖν αὐτὰς ἤδη φανερῶς ἐπιθυμῶ.

Socr. βλέπε νυν δευρὶ πρὸς τὴν Πάρνηθ'· ἤδη γὰρ ὁρῶ κατιούσας
ἠσυχα ταύτας. *Strep.* φέρε, ποῦ, δεῖξον, χωροῦσ' αὗται;
Socr. πάνυ πολλαὶ, 320
διὰ τῶν κοίλων καὶ τῶν δασέων, αὗται πλάγιαι.
Strep. τί τὸ χρῆμα;
ὡς οὐ καθορῶ. *Socr.* παρὰ τὴν εἴσοδον ἤδη.
Strep. νυνὶ μόλις οὕτως.
Socr. νῦν γέ τοι ἤδη καθορᾷς αὐτὰς, εἰ μὴ λημᾷς κολοκύνταις.
Strep. νὴ Δί' ἔγωγ', ὦ πολυτίμητοι, πάντα γὰρ ἤδη κατέχουσι.
Socr. ταύτας μέντοι σὺ θεὰς οὔσας οὐκ ἤδεις οὐδ' ἐνόμιζες; 325
Strep. μὰ Δί', ἀλλ' ὁμίχλην καὶ δρόσον αὐτὰς ἡγούμην καὶ καπνὸν εἶναι.
Socr. οὐ γὰρ μὰ Δί' οἶσθ' ὁτιὴ πλείστους αὗται βόσκουσι σοφιστὰς,
θουριομάντεις, ἰατροτέχνας, σφραγιδονυχαργοκομήτας,
κυκλίων τε χορῶν ἀσματοκάμπτας, ἄνδρας μετεωροφένακας,
οὐδὲν δρῶντας βόσκουσ' ἀργοὺς, ὅτι ταύτας μουσοποιοῦσιν. 330
Strep. ταῦτ' ἄρ' ἐποίουν ὑγρᾶν Νεφελᾶν στρεπταίγλαν δᾶΐον ὁρμὰν,
πλοκάμους θ' ἑκατογκεφάλα Τυφῶ, πρημαινούσας τε θυέλλας,
εἶτ' ἀερίας, διερὰς, γαμψοὺς οἰωνοὺς ἀερονηχεῖς,

ὄμβρους θ' ὑδάτων δροσερᾶν Νεφελᾶν· εἶτ' ἀντ' αὐτῶν κατέπινον
κεστρᾶν τεμάχη μεγαλᾶν ἀγαθᾶν, κρέα τ' ὀρνίθεια κιχηλᾶν.

Socr. διὰ μέντοι τάσδ' οὐχὶ δικαίως;

Strep. λέξον δή μοι, τί παθοῦσαι, εἴπερ Νεφέλαι γ' εἰσὶν ἀληθῶς, θνηταῖς εἴξασι γυναιξίν;
οὐ γὰρ ἐκεῖναί γ' εἰσὶ τοιαῦται.

Socr. φέρε, ποῖαι γάρ τινές εἰσιν;

Strep. οὐκ οἶδα σαφῶς· εἴξασιν γοῦν ἐρίοισιν πεπταμένοισι, κοὐχὶ γυναιξίν, μὰ Δί', οὐδ' ὁτιοῦν· αὗται δὲ ῥῖνας ἔχουσιν.

Socr. ἀπόκριναί νυν ἅττ' ἂν ἔρωμαι.

Strep. λέγε νυν ταχέως ὅ τι βούλει.

Socr. ἦδη ποτ' ἀναβλέψας εἶδες νεφέλην Κενταύρῳ ὁμοίαν ἢ παρδάλει ἢ λύκῳ ἢ ταύρῳ;

Strep. νὴ Δί' ἔγωγ'. εἶτα τί τοῦτο;

Socr. γίγνονται πάνθ' ὅ τι βούλονται· κἂν μὲν ἴδωσι κομήτην,
ἄγριόν τινα τῶν λασίων τούτων, οἷόνπερ τὸν Ξενοφάντου,
σκώπτουσαι τὴν μανίαν αὐτοῦ Κενταύροις ἤκασαν αὐτάς.

Strep. τί γὰρ, ἢν ἅρπαγα τῶν δημοσίων κατίδωσι Σίμωνα, τί δρῶσιν;

Socr. ἀποφαίνουσαι τὴν φύσιν αὐτοῦ λύκοι ἐξαίφνης ἐγένοντο.

Strep. ταῦτ' ἄρα, ταῦτα Κλεώνυμον αὗται τὸν ῥίψασπιν χθὲς ἰδοῦσαι,
ὅτι δειλότατον τοῦτον ἑώρων, ἔλαφοι διά τοῦτ' ἐγένοντο.

Socr. καὶ νῦν γ' ὅτι Κλεισθένη εἶδον, ὁρᾷς, διὰ τοῦτ' ἐγένοντο γυναῖκες.

Strep. χαίρετε τοίνυν, ὦ δέσποιναι· καὶ νῦν, εἴπερ τινὶ κἄλλῳ,
οὐρανομήκη ῥήξατε κἀμοὶ φωνήν, ὦ παμβασίλειαι.

Chorus. χαῖρ', ὦ πρεσβῦτα παλαιογενὲς, θηρατὰ λόγων φιλομούσων·
σύ τε, λεπτοτάτων λήρων ἱερεῦ, φράζε πρὸς ἡμᾶς ὅ τι χρῄζεις·
οὐ γὰρ ἂν ἄλλῳ γ' ὑπακούσαιμεν τῶν νῦν μετεωροσοφιστῶν
πλὴν ἢ Προδίκῳ, τῷ μὲν σοφίας καὶ γνώμης οὕνεκα, σοὶ δὲ,
ὅτι βρενθύει τ' ἐν ταῖσιν ὁδοῖς καὶ τὠφθαλμὼ παραβάλλεις,
κἀννπόδητος κακὰ πόλλ' ἀνέχει κἀφ' ἡμῖν σεμνοπροσωπεῖς.

Strep. ὦ Γῆ τοῦ φθέγματος, ὡς ἱερὸν καὶ σεμνὸν καὶ τερατῶδες.

Socr. αὗται γάρ τοι μόναι εἰσὶ θεαί· τἆλλα δὲ πάντ' ἐστὶ φλύαρος.

Strep. ὁ Ζεὺς δ' ἡμῖν, φέρε, πρὸς τῆς Γῆς, οὐλύμπιος οὐ θεός ἐστιν;

Socr. ποῖος Ζεύς; οὐ μὴ ληρήσεις· οὐδ' ἔστι Ζεύς.

Strep. τί λέγεις σύ;

ἀλλὰ τίς ὕει; τουτὶ γὰρ ἔμοιγ' ἀπόφηναι πρῶτον ἁπάντων.

Socr. αὗται δή που· μεγάλοις δέ σ' ἐγὼ σημείοις αὐτὸ διδάξω.

φέρε, ποῦ γὰρ πώποτ' ἄνευ Νεφελῶν ὕοντ' ἤδη τεθέασαι;

καίτοι χρῆν αἰθρίας ὕειν αὐτόν, ταύτας δ' ἀποδημεῖν.

Strep. νὴ τὸν Ἀπόλλω, τουτί γέ τοι δὴ τῷ νῦν λόγῳ εὖ προσέφυσας·

καίτοι πρότερον τὸν Δί' ἀληθῶς ᾤμην διὰ κοσκίνου οὐρεῖν.

ἀλλ' ὅστις ὁ βροντῶν ἐστι φράσον· τοῦτό με ποιεῖ τετρεμαίνειν.

Socr. αὗται βροντῶσι κυλινδόμεναι.

Strep. τῷ τρόπῳ, ὦ πάντα σὺ τολμῶν;

Socr. ὅταν ἐμπλησθῶσ' ὕδατος πολλοῦ κἀναγκασθῶσι φέρεσθαι,

κατακρημνάμεναι πλήρεις ὄμβρου δι' ἀνάγκην, εἶτα βαρεῖαι

εἰς ἀλλήλας ἐμπίπτουσαι ῥήγνυνται καὶ παταγοῦσιν.

Strep. ὁ δ' ἀναγκάζων ἐστὶ τίς αὐτὰς, οὐχ ὁ Ζεὺς, ὥστε φέρεσθαι;

Socr. ἧκιστ', ἀλλ' αἰθέριος δῖνος.

Strep. Δῖνος; τουτί μ' ἐλελήθη,

ὁ Ζεὺς οὐκ ὢν, ἀλλ' ἀντ' αὐτοῦ Δῖνος νυνὶ βασιλεύων.

ἀτὰρ οὐδέν πω περὶ τοῦ πατάγου καὶ τῆς βροντῆς μ' ἐδίδαξας.

Socr. οὐκ ἤκουσάς μου τὰς Νεφέλας ὕδατος μεστὰς ὅτι φημὶ

ἐμπιπτούσας εἰς ἀλλήλας παταγεῖν διὰ τὴν πυκνότητα; 380

Strep. φέρε τουτὶ τῷ χρὴ πιστεύειν;

Socr. ἀπὸ σαυτοῦ 'γώ σε διδάξω.

ἤδη ζωμοῦ Παναθηναίοις ἐμπλησθεὶς εἶτ' ἐταράχθης

τὴν γαστέρα, καὶ κλόνος ἐξαίφνης αὐτὴν διεκορκορύγησεν;

Strep. νὴ τὸν Ἀπόλλω, καὶ δεινὰ ποιεῖ γ' εὐθύς μοι, καὶ τετάρακται

χὥσπερ βροντὴ τὸ ζωμίδιον παταγεῖ καὶ δεινὰ κεκραγεν, 385

ἀτρέμας πρῶτον παππὰξ παππὰξ, κἄπειτ' ἐπάγει παπαππὰξ,

χὥταν χέζω, κομιδῇ βροντᾷ παπαπαππὰξ, ὥσπερ ἐκεῖναι.

Socr. σκέψαι τοίνυν ἀπὸ γαστριδίου τυννουτουὶ οἷα πέπορδας·

τὸν δ' ἀέρα τόνδ' ὄντ' ἀπέραντον, πῶς οὐκ εἰκὸς μέγα βροντᾶν;

Strep. ταὐτ' ἄρα καὶ τὠνόματ' ἀλλήλοιν, βροντὴ καὶ πορδὴ, ὁμοίω. 390

ἀλλ' ὁ κεραυνὸς πόθεν αὖ φέρεται λάμπων πυρὶ, τοῦτο δίδαξον,

καὶ καταφρύγει βάλλων ἡμᾶς, τοὺς δὲ ζῶντας περιφλύει.

τοῦτον γὰρ δὴ φανερῶς ὁ Ζεὺς ἵησ' ἐπὶ τοὺς ἐπιόρκους.

Socr. καὶ πῶς, ὦ μῶρε σὺ καὶ Κρονίων ὄζων καὶ βεκκεσέληνε,

εἴπερ βάλλει τοὺς ἐπιόρκους, δῆτ' οὐχὶ Σίμων' ἐνέπρησεν 395

οὐδὲ Κλεώνυμον οὐδὲ Θέωρον; καίτοι σφόδρα γ' εἶσ' ἐπίορκοι·

ἀλλὰ τὸν αὑτοῦ γε νεὼν βάλλει καὶ Σούνιον ἄκρον Ἀθηνέων

καὶ τὰς δρῦς τὰς μεγάλας· τί παθών; οὐ γὰρ δὴ δρῦς γ' ἐπιορκεῖ.

Strep. οὐκ οἶδ'· ἀτὰρ εὖ σὺ λέγειν φαίνει. τί γάρ ἐστιν δῆθ' ὁ κεραυνός;

Socr. ὅταν εἰς ταύτας ἄνεμος ξηρὸς μετεωρισθεὶς κατακλεισθῇ, 400

ἔνδοθεν αὐτὰς ὥσπερ κύστιν φυσᾷ, κἄπειθ' ὑπ' ἀνάγκης

ῥήξας αὐτὰς ἔξω φέρεται σοβαρὸς διὰ τὴν πυκνότητα,

ὑπὸ τοῦ ῥοίβδου καὶ τῆς ῥύμης αὐτὸς ἑαυτὸν κατακαίων.

Strep. νὴ Δί', ἐγὼ γοῦν ἀτεχνῶς ἔπαθον τουτί ποτε Διασίοισιν.

ὤπτων γαστέρα τοῖς συγγενέσιν, κἄτ' οὐκ ἔσχων ἀμελήσας·

ἡ δ' ἄρ' ἐφυσᾶτ', εἶτ' ἐξαίφνης διαλακήσασα πρὸς αὐτὼ

τὠφθαλμώ μου προσετίλησεν καὶ κατέκαυσεν τὸ πρόσωπον.

Chorus. ὦ τῆς μεγάλης ἐπιθυμήσας σοφίας ἄνθρωπε παρ' ἡμῶν,

ὡς εὐδαίμων ἐν Ἀθηναίοις καὶ τοῖς Ἕλλησι γενήσει,

εἰ μνήμων εἶ καὶ φροντιστὴς καὶ τὸ ταλαίπωρον ἔνεστιν

ἐν τῇ ψυχῇ, καὶ μὴ κάμνεις μήθ' ἑστὼς μήτε βαδίζων,

μήτε ῥιγῶν ἄχθει λίαν, μήτ' ἀριστᾶν ἐπιθυμεῖς,

οἴνου τ' ἀπέχει καὶ γυμνασίων καὶ τῶν ἄλλων ἀνοήτων,

καὶ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξιὸν ἄνδρα,

νικᾶν πράττων καὶ βουλεύων καὶ τῇ γλώττῃ πολεμίζων.

Strep. ἀλλ' ἕνεκέν γε ψυχῆς στερρᾶς δυσκολοκοίτου τε μερίμνης,

καὶ φειδωλοῦ καὶ τρυσιβίου γαστρὸς καὶ θυμβρεπιδείπνου,

ἀμέλει θαρρῶν, οὕνεκα τούτων ἐπιχαλκεύειν παρέχοιμ' ἄν.

Socr. ἄλλο τι δῆτ' οὖν νομιεῖς ἤδη θεὸν οὐδὲν πλὴν ἅπερ ἡμεῖς,

τὸ Χάος τουτὶ καὶ τὰς Νεφέλας καὶ τὴν γλῶτταν, τρία ταυτί;

Strep. οὐδ' ἂν διαλεχθείην γ' ἀτεχνῶς τοῖς ἄλλοις, οὐδ' ἂν ἀπαντῶν·
οὐδ' ἂν θύσαιμ', οὐδ' ἂν σπείσαιμ', οὐδ' ἐπιθείην λιβανωτόν.

Chorus. λέγε νυν ἡμῖν ὅ τι σοι δρῶμεν θαρρῶν, ὡς οὐκ ἀτυχήσεις,
ἡμᾶς τιμῶν καὶ θαυμάζων καὶ ζητῶν δεξιὸς εἶναι.

Strep. ὦ δέσποιναι, δέομαι τοίνυν ὑμῶν τουτὶ πάνυ μικρόν,
τῶν Ἑλλήνων εἶναί με, λέγειν ἑκατὸν σταδίοισιν ἄριστον.

Chorus. ἀλλ' ἔσται σοι τοῦτο παρ' ἡμῶν· ὥστε τὸ λοιπόν γ' ἀπὸ τουδὶ
ἐν τῷ δήμῳ γνώμας οὐδεὶς νικήσει πλείονας ἢ σύ.

Strep. μή μοί γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων ἐπιθυμῶ,
ἀλλ' ὅσ' ἐμαυτῷ στρεψοδικῆσαι καὶ τοὺς χρήστας διολισθεῖν.

Chorus. τεύξει τοίνυν ὧν ἱμείρεις· οὐ γὰρ μεγάλων ἐπιθυμεῖς.

[Clouds, 1–431.]

IV.

Chorus of birds.

ὦ φίλη, ὦ ξουθὴ,
ὦ φίλτατον ὀρνέων,
πάντων ξύννομε τῶν ἐμῶν
ὕμνων ξύντροφ' ἀηδοῖ,
ἦλθες ἦλθες, ὤφθης,
ἡδὺν φθόγγον ἐμοὶ φέρουσ'.
ἀλλ', ὦ καλλιβόαν κρέκουσ'
αὐλὸν φθέγμασιν ἠρινοῖς,
ἄρχου τῶν ἀναπαίστων.
Ἄγε δὴ φύσιν ἄνδρες ἀμαυρόβιοι, φύλλων γενεᾷ προσ-
ὁμοιοι,
ὀλιγοδρανέες, πλάσματα πηλοῦ, σκιοειδέα φῦλ' ἀμενηνὰ,
ἀπτῆνες ἐφημέριοι, ταλαοὶ βροτοί, ἀνέρες εἰκελόνειροι,
πρόσχετε τὸν νοῦν τοῖς ἀθανάτοις ἡμῖν, τοῖς αἰὲν ἐοῦσι,
τοῖς αἰθερίοις, τοῖσιν ἀγήρῳς, τοῖς ἄφθιτα μηδομένοισιν.
ἵν' ἀκούσαντες πάντα παρ' ἡμῶν ὀρθῶς περὶ τῶν μετεώρων,
φύσιν οἰωνῶν γένεσίν τε θεῶν ποταμῶν τ' Ἐρέβους τε
Χάους τε
εἰδότες ὀρθῶς παρ' ἐμοῦ Προδίκῳ κλάειν εἴπητε τὸ λοιπόν.
Χάος ἦν καὶ Νὺξ Ἔρεβός τε μέλαν πρῶτον καὶ Τάρταρος εὐρύς·
γῆ δ' οὐδ' ἀὴρ οὐδ' οὐρανὸς ἦν· Ἐρέβους δ' ἐν ἀπείροσι
κόλποις
τίκτει πρώτιστον ὑπηνέμιον Νὺξ ἡ μελανόπτερος ᾠὸν,

ἐξ οὗ περιτελλομέναις ὥραις ἔβλαστεν Ἔρως ὁ ποθεινὸς,
στίλβων νῶτον πτερύγοιν χρυσαῖν, εἰκὼς ἀνεμώκεσι δίναις.
οὗτος δὲ Χάει πτερόεντι μιγεὶς νυχίῳ κατὰ Τάρταρον εὐρὺν
ἐνεόττευσεν γένος ἡμέτερον, καὶ πρῶτον ἀνήγαγεν ἐς φῶς.
πρότερον δ' οὐκ ἦν γένος ἀθανάτων, πρὶν Ἔρως ξυνέμιξεν ἅπαντα·
ξυμμιγνυμένων δ' ἑτέρων ἑτέροις γένετ' οὐρανὸς ὠκεανός τε
καὶ γῆ πάντων τε θεῶν μακάρων γένος ἄφθιτον. ὧδε μέν ἐσμεν
πολὺ πρεσβύτατοι πάντων μακάρων. ἡμεῖς δ' ὡς ἐσμὲν Ἔρωτος
πολλοῖς δῆλον· πετόμεσθά τε γὰρ, καὶ τοῖσιν ἐρῶσι σύνεσμεν·

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πάντα δὲ θνητοῖς ἐστὶν ἀφ' ἡμῶν τῶν ὀρνίθων τὰ μέγιστα.
πρῶτα μὲν ὥρας φαίνομεν ἡμεῖς ἦρος, χειμῶνος, ὀπώρας·
σπείρειν μέν, ὅταν γέρανος κρώζουσ' ἐς τὴν Λιβύην μεταχωρῇ,
καὶ πηδάλιον τότε ναυκλήρῳ φράζει κρεμάσαντι καθεύδειν,
εἶτα δ' Ὀρίστῃ χλαῖναν ὑφαίνειν, ἵνα μὴ ῥιγῶν ἀποδύῃ.
ἰκτῖνος δ' αὖ μετὰ ταῦτα φανεὶς ἑτέραν ὥραν ἀποφαίνει,
ἡνίκα πεκτεῖν ὥρα προβάτων πόκον ἠρινόν· εἶτα χελιδὼν,
ὅτε χρὴ χλαῖναν πωλεῖν ἤδη καὶ ληδάριόν τι πρίασθαι.
ἐσμὲν δ' ὑμῖν Ἄμμων, Δελφοὶ, Δωδώνη, Φοῖβος Ἀπόλλων.
ἐλθόντες γὰρ πρῶτον ἐπ' ὄρνις, οὕτω πρὸς ἅπαντα τρέπεσθε,
πρός τ' ἐμπορίαν καὶ πρὸς βιότου κτῆσιν καὶ πρὸς γάμον ἀνδρός·
ὄρνιν τε νομίζετε πάνθ' ὅσαπερ περὶ μαντείας διακρίνει·

φήμη γ' ὑμῖν ὄρνις ἐστὶ, πταρμόν τ' ὄρνιθα καλείτε,
ξύμβολον ὄρνιν, φωνὴν ὄρνιν, θεράποντ' ὄρνιν, ὄνον ὄρνιν.
ἆρ' οὐ φανερῶς ἡμεῖς ὑμῖν ἐσμὲν μαντεῖος Ἀπόλλων;
ἢν οὖν ἡμᾶς νομίσητε θεοὺς
ἕξετε χρῆσθαι μάντεσι Μούσαις
αὔραις ὥραις χειμῶνι θέρει
μετρίῳ πνίγει κοὐκ ἀποδράντες
καθεδούμεθ' ἄνω σεμνυνόμενοι
παρὰ ταῖς νεφέλαις ὥσπερ χὠ Ζεὺς
ἀλλὰ παρόντες δώσομεν ὑμῖν
αὐτοῖς παισὶν παίδων παισὶν
πλουθυγιείαν
εὐδαιμονίαν βίον εἰρήνην
νεότητα γέλωτα χορυὺς θαλίας
γάλα τ' ὀρνίθων
ὥστε παρέσται κοπιᾶν ὑμῖν
ὑπὸ τῶν ἀγαθῶν
οὕτω πλουτήσετε πάντες.
Μοῦσα λοχμαία,
τιὸ τιὸ τιὸ τιὸ τιὸ τεὸ τιοτὶγξ,
ποικίλη, μεθ' ἧς ἐγὼ
νάπαισι καὶ κορυφαῖς ἐν ὀρείαις,
τιὸ τιὸ τιὸ τιοτὶγξ,
ἰζόμενος μελίας ἐπὶ φυλλοκόμου,
τιὸ τιὸ τιὸ τιοτὶγξ,
δι' ἐμῆς γένυος ξουθῆς μελέων
Πανὶ νόμους ἱεροὺς ἀναφαίνω

σεμνά τε μητρὶ χορεύματ' ὀρεία,
τοτοτοτοτοτοτοτοτιγξ,
ἔνθεν ὥσπερ ἡ μέλιττα
Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκετο καρπὸν, ἀεὶ φέ- 75
ρων γλυκεῖαν ᾠδάν,
τιὸ τιὸ τιὸ τιοτίγξ.
εἰ μετ' ὀρνίθων τις ὑμῶν, ὦ θεαταὶ, βούλεται
διαπλέκειν ζῶν ἡδέως τὸ λοιπὸν, ὡς ἡμᾶς ἴτω.
ὅσα γάρ ἐστιν ἐνθάδ' αἰσχρὰ τῷ νόμῳ κρατούμενα, 80
ταῦτα πάντ' ἐστὶν παρ' ἡμῖν τοῖσιν ὄρνισιν καλά.
εἰ γὰρ ἐνθάδ' ἐστὶν αἰσχρὸν τὸν πατέρα τύπτειν νόμῳ,
τοῦτ' ἐκεῖ καλὸν παρ' ἡμῖν ἐστὶν, ἤν τις τῷ πατρὶ
προσδραμὼν εἴπῃ πατάξας, αἶρε πλῆκτρον, εἰ μάχει.
εἰ δὲ τυγχάνει τις ὑμῶν δραπέτης ἐστιγμένος, 85
ἀτταγᾶς οὗτος παρ' ἡμῖν ποικίλος κεκλήσεται.
εἰ δὲ τυγχάνει τις ὢν Φρὺξ μηδὲν ἧττον Σπινθάρου,
φρυγίλος ὄρνις ἐνθάδ' ἔσται, τοῦ Φιλήμονος γένους.
εἰ δὲ δοῦλός ἐστι καὶ Κὰρ ὥσπερ Ἐξηκεστίδης,
φυσάτω πάππους παρ' ἡμῖν, καὶ φανοῦνται φράτορες. 90
εἰ δ' ὁ Πισίου προδοῦναι τοῖς ἀτίμοις τὰς πύλας
βούλεται, πέρδιξ γενέσθω, τοῦ πατρὸς νεοττίον·
ὡς παρ' ἡμῖν οὐδὲν αἰσχρόν ἐστιν ἐκπερδικίσαι.
τοιάδε, κύκνοι,
τιὸ τιὸ τιὸ τιὸ τιὸ τιοτίγξ, 95
συμμιγῆ βοὴν ὁμοῦ
πτεροῖς κρέκοντες ἴαχον Ἀπόλλω,
τιὸ τιὸ τιὸ τιοτίγξ,

ὄχθῳ ἐφεζόμενοι παρ' Ἕβρον ποταμὸν,
τιὸ τιὸ τιὸ τιοτὶγξ,
διὰ δ' αἰθέριον νέφος ἦλθε βοά·
πτῆξε δὲ ποικίλα φῦλά τε θηρῶν,
κύματά τ' ἔσβεσε νήνεμος αἴθρη,
τοτοτοτοτοτοτοτοτὶγξ·
πᾶς δ' ἐπεκτύπησ' Ὄλυμπος·
εἶλε δὲ θάμβος ἄνακτας· Ὀλυμπιάδες δὲ μέλος Χάριτες Μουσαί τ' ἐπωλόλυξαν.

[Birds, 676–783.]

V.

Messenger, Peisthetairos, Chorus, Iris.

Mess. ἰοὺ ἰοὺ, ἰοὺ ἰοὺ, ἰοὺ ἰού.

Peis. τί τὸ πρᾶγμα τουτί;

Mess. δεινότατα πεπόνθαμεν.
τῶν γὰρ θεῶν τις ἄρτι τῶν παρὰ τοῦ Διὸς
διὰ τῶν πυλῶν εἰσέπτατ' εἰς τὸν ἀέρα,
λαθὼν κολοιοὺς φύλακας ἡμεροσκόπους.

Peis. ὦ δεινὸν ἔργον καὶ σχέτλιον εἰργασμένος.
τίς τῶν θεῶν;

Mess. οὐκ ἴσμεν· ὅτι δ' εἶχε πτερὰ,
τοῦτ' ἴσμεν.

Peis. οὔκουν δῆτα περιπόλους ἐχρῆν
πέμψαι κατ' αὐτὸν εὐθύς;

Mess. ἀλλ' ἐπέμψαμεν
τρισμυρίους ἱέρακας ἱπποτοξότας,

χωρεῖ δὲ πᾶς τις ὄνυχας ἠγκυλωμένος,
κερχνῆς, τριόρχης, γὺψ, κύμινδις, ἀετός·
ῥύμῃ τε καὶ πτεροῖσι καὶ ῥοιζήμασιν
αἰθὴρ δονεῖται τοῦ θεοῦ ζητουμένου·
κἄστ' οὐ μακρὰν ἄπωθεν, ἀλλ' ἐνταῦθά που
ἥδη 'στίν.

Peis. οὐκοῦν σφενδόνας δεῖ λαμβάνειν
καὶ τόξα· χώρει δεῦρο πᾶς ὑπηρέτης·
τόξευε, παῖε, σφενδόνην τίς μοι δότω.

Chorus. πόλεμος αἴρεται, πόλεμος οὐ φατὸς
πρὸς ἐμὲ καὶ θεούς. ἀλλὰ φύλαττε πᾶς
ἀέρα περινέφελον, ὃν Ἔρεβος ἐτέκετο,
μή σε λάθῃ θεῶν τις ταύτῃ περῶν·
ἄθρει δὲ πᾶς κύκλῳ σκοπῶν
ὡς ἐγγὺς ἥδη δαίμονος πεδαρσίου
δίνης πτερωτὸς φθόγγος ἐξακούεται.

Peis. αὕτη σὺ ποῖ ποῖ πέτει; μέν' ἥσυχος,
ἔχ' ἀτρέμας· αὐτοῦ στῆθ'· ἐπίσχες τοῦ δρόμου.
τίς εἶ; πυδαπή; λέγειν ἐχρῆν ὁπόθεν ποτ' εἶ.

Iris. παρὰ τῶν θεῶν ἔγωγε τῶν Ὀλυμπίων.

Peis. ὄνομα δέ σοι τί ἐστι, πλοῖον, ἢ κυνῆ;

Iris. Ἶρις ταχεῖα. *Peis.* Πάραλος, ἢ Σαλαμινία;

Iris. τί δὲ τοῦτο;

Peis. ταυτηνί τις οὐ ξυλλήψεται
ἀναπτάμενος τρίορχος;

Iris. ἐμὲ συλλήψεται;
τί ποτ' ἐστὶ τουτὶ τὸ κακόν; *Peis.* οἰμώξει μακρά.

Iris. ἄτοπόν γε τουτὶ πρᾶγμα.

Peis. κατὰ ποίας πύλας
εἰσῆλθες εἰς τὸ τεῖχος, ὦ μιαρωτάτη;

Iris. οὐκ οἶδα μὰ Δί' ἔγωγε κατὰ ποίας πύλας.

Peis. ἤκουσας αὐτῆς οἷον εἰρωνεύεται;
πρὸς τοὺς κολοιάρχους προσῆλθες; οὐ λέγεις;
σφραγῖδ' ἔχεις παρὰ τῶν πελαργῶν;

Iris. τί τὸ κακόν;

Peis. οὐκ ἔλαβες; *Iris.* ὑγιαίνεις μέν;

Peis. οὐδὲ σύμβολον,
ἐπέβαλεν ὀρνίθαρχος οὐδείς σοι παρών;

Iris. μὰ Δί' οὐκ ἔμοιγ' ἐπέβαλεν οὐδείς, ὦ μέλε.

Peis. κἄπειτα δῆθ' οὕτω σιωπῇ διαπέτει
διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους;

Iris. ποίᾳ γὰρ ἄλλῃ χρὴ πέτεσθαι τοὺς θεούς;

Peis. οὐκ οἶδα μὰ Δί' ἔγωγε· τῇδε μὲν γὰρ οὔ.
ἀδικεῖ δὲ καὶ νῦν. ἆρά γ' οἶσθα τοῦθ', ὅτι
δικαιότατ' ἂν ληφθεῖσα πασῶν Ἰρίδων
ἀπέθανες, εἰ τῆς ἀξίας ἐτύγχανες;

Iris. ἀλλ' ἀθάνατός εἰμ'.

Peis. ἀλλ' ὅμως ἂν ἀπέθανες.
δεινότατα γάρ τοι πεισόμεθ', ἐμοὶ δοκεῖ,
εἰ τῶν μὲν ἄλλων ἄρχομεν, ὑμεῖς δ' οἱ θεοὶ
ἀκολαστανεῖτε, κοὐδέπω γνώσεσθ' ὅτι
ἀκροατέον ὑμῖν ἐν μέρει τῶν κρειττόνων.
φράσον δέ τοί μοι, τὼ πτέρυγε ποῖ ναυστολεῖς;

Iris. ἐγώ; πρὸς ἀνθρώπους πέτομαι παρὰ τοῦ πατρὸς

φράσουσα θύειν τοῖς Ὀλυμπίοις θεοῖς
μηλοσφαγεῖν τε βουθύτοις ἐπ' ἐσχάραις
κνισᾶν τ' ἀγυιάς.

Peis. τί σὺ λέγεις; ποίοις θεοῖς;

Iris. ποίοισιν; ἡμῖν, τοῖς ἐν οὐρανῷ θεοῖς.

Peis. θεοὶ γὰρ ὑμεῖς; *Iris.* τίς γάρ ἐστ' ἄλλος θεός;

Peis. ὄρνιθες ἀνθρώποισι νῦν εἰσιν θεοί,
οἷς θυτέον αὐτοὺς, ἀλλὰ μὰ Δί' οὐ τῷ Διί.

Iris. ὦ μῶρε μῶρε, μὴ θεῶν κίνει φρένας
δεινὰς, ὅπως μή σου γένος πανώλεθρον
Διὸς μακέλλῃ πᾶν ἀναστρέψῃ Δίκη,
λιγνὺς δὲ σῶμα καὶ δόμων περιπτυχὰς
καταιθαλώσῃ σου Λικυμνίαις βολαῖς.

Peis. ἄκουσον αὖτη· παῦε τῶν παφλασμάτων·
ἔχ' ἀτρέμα. φέρ' ἴδω, πότερα Λυδὸν ἢ Φρύγα
ταυτὶ λέγουσα μορμολύττεσθαι δοκεῖς;

[Birds, 1170-1245.]

VI.

Laconian Maidens. Ὄρμαον
τὼς κυρσανίως, ὦ Μναμόνα,
τὰν τεὰν μῶαν, ἅτις
οἶδεν ἀμὲ τώς τ' Ἀσαναίως,
ὅκα τοὶ μὲν ἐπ' Ἀρταμιτίῳ
πρόκροον θείκελοι
ποττὰ κᾶλα, τὼς Μήδως τ' ἐνίκων.

ἀμὲ δ' αὖ Λεωνίδας
ἆγεν ἅπερ τὼς κάπρως
θάγωντας, οἰῶ, τὸν ὀδόντα·
πολὺς δ' ἀμφὶ τᾶς γένυας ἀφρὸς ἤνσει,
πολὺς δ' ἅμα καττῶν σκελῶν ἀφρὸς ἴετο.
ἦν γὰρ τῶνδρες οὐκ ἐλάσσως
τᾶς ψάμμας, τοὶ Πέρσαι.
ἀγρότερ' Ἄρταμι σηροκτόνε
μόλε δεῦρο, παρσένε σιὰ,
ποττὰς σπονδὰς,
ὡς συνέχῃς πολὺν ἀμὲ χρόνον.
νῦν δ' αὖ
φιλία τ' αἰὲς εὔπορος εἴη
ταῖς συνθήκαις
καὶ τᾶν αἰμυλᾶν ἀλωπέκων
παυσαίμεθ'· ὦ
δεῦρ' ἴθι, δεῦρ', ὦ
κυναγὲ παρσένε.

* * * *

Athenian Maidens. πρόσαγε χορὸν, ἔπαγε χάριτας,
ἐπὶ δὲ κάλεσον Ἄρτεμιν,
ἐπὶ δὲ δίδυμον ἀγέχορον ἰήιον
εὔφρον', ἐπὶ δὲ Νύσιον,
ὃς μετὰ Μαινάσι Βάκχιος ὄμμασι
δαίεται,
Διά τε πυρὶ φλεγόμενον,
ἐπί τε πότνιαν ἄλοχον ὀλβίαν,

εἶτα δὲ δαίμονας, οἷς ἐπιμάρτυσι
χρησόμεθ' οὐκ ἐπιλήσμοσιν
ἡσυχίας πέρι τῆς μεγαλόφρονος,
ἣν ἐποίησε θεὰ Κύπρις.
ἀλαλαὶ ἰὴ παιήων·
αἴρεσθ' ἄνω, ἰαῖ,
ὡς ἐπὶ νίκῃ, ἰαῖ.
εὐοῖ εὐοῖ, εὐαῖ εὐαῖ.
Λάκων, πρόφαινε δὴ σὺ μοῦσαν
ἐπὶ νέᾳ νέαν.

Laconian Maidens. Ταὐγετον αὖτ' ἐραννὸν ἐκλιπῶα,
Μῶα μόλε Λάκαινα πρεπτὸν ἁμὶν
κλέωα τὸν Ἀμύκλαις Ἀπόλλω σιὸν
καὶ χαλκίοικον Ἀσάναν,
Τυνδαρίδας τ' ἀγασὼς,
τοὶ δὴ παρ' Εὐρώταν ψιάδδοντι.
εἶα μὰλ' ἔμβη,
ὠΐα κοῦφα πάλλων,
ὡς Σπάρταν ὑμνιῶμες,
τᾷ σιῶν χοροὶ μέλοντι,
καὶ ποδῶν κτύπος,
ἅτε πῶλοι δ' αἱ κόραι
παὰρ τὸν Εὐρώταν
ἀμπάλλοντι πυκνὰ ποδοῖν
ἀγκονιῶαι,
ταὶ δὲ κόμαι σείονθ' ἅπερ Βακχᾶν
θυρσαδδοᾶν καὶ παιδδοᾶν.

ἀγῆται δ' ἁ Λήδας παῖς
ἀγνὰ χοραγὸς εὐπρεπής.
ἀλλ' ἄγε κόμαν
παραμπύκιδδέ τε
χειρὶ ποδοῖν τε πάδη
ᾇ τις ἔλαφος·
κρότον δ' ἅμα ποί-
η χορωφελέταν.
καὶ τὰν σιὰν δ' αὖ τὰν κρατίσταν
χαλκίοικον ὕμνει
τὰν παμμάχον.

[Lysistrata, 1247–1272, 1279–1322.]

VII.

Wives' arts.

Ἑτέραν δ' ἐγῷδ' ἡ 'φασκεν ὠδίνειν γυνὴ
δέχ' ἡμέρας, ἕως ἐπρίατο παιδίον·
ὁ δ' ἀνὴρ περιήρχετ' ὠκυτόκι' ὠνούμενος·
τὸ δ' εἰσέφερε γραῦς ἐν χύτρᾳ τὸ παιδίον,
ἵνα μὴ βοᾷη, κηρίῳ βεβυσμένον·
εἶθ' ὡς ἔνευσεν ἡ φέρουσ', εὐθὺς βοᾷ,
ἄπελθ' ἄπελθ', ἤδη γὰρ, ὠνέρ, μοι δοκῶ
τέξειν· τὸ γὰρ ἧτρον τῆς χύτρας ἐλάκτισεν.
χὠ μὲν γεγηθὼς ἔτρεχεν, ἡ δ' ἐξέσπασεν
ἐκ τοῦ στόματος τοῦ παιδίου, τὸ δ' ἀνέκραγεν.

εἶθ' ἡ μιαρὰ γραῦς, ἣ 'φερεν τὸ παιδίον,
θεῖ μειδιῶσα πρὸς τὸν ἄνδρα καὶ λέγει,
λέων λέων σοι γέγονεν, αὐτέκμαγμα σὸν,
τά τ' ἄλλ' ἀπαξάπαντα καὶ τὸ πύσθιον
τῷ σῷ προσόμοιον, στρεβλὸν ὥσπερ κύτταρον.— 15
ταῦτ' οὐ ποιοῦμεν τὰ κακά; νὴ τὴν Ἄρτεμιν,
ἡμεῖς γε. κἆτ' Εὐριπίδῃ θυμούμεθα,
οὐδὲν παθοῦσαι μεῖζον ἢ δεδράκαμεν;

[Thesmophoriazusæ, 502–519.]

μ.

MINOR COMIC POETS.

Plato.

The tomb of Themistocles.

Ὁ σὸς δὲ τύμβος ἐν καλῷ κεχωσμένος
τοῖς ἐμπόροις πρόσρησις ἔσται πανταχοῦ.
τοὺς ἐκπλέοντάς τ' εἰσπλέοντάς τ' ὄψεται,
χὠπόταν ἅμιλλ' ᾖ τῶν νεῶν θεάσεται.

[Fragm. Inc. 1.]

Epicrates.

Plato in the Academy.

A. Τί Πλάτων
καὶ Σπεύσιππος καὶ Μενέδημος,
πρὸς τίσι νῦν διατρίβουσιν;
ποία φροντὶς, ποῖος δὲ λόγος
διερευνᾶται παρὰ τοῖσιν;
τάδε μοι πινυτῶς, εἴ τι κατειδὼς
ἥκεις, λέξον, πρὸς γᾶς * * .

B. ἀλλ' οἶδα λέγειν περὶ τῶνδε σαφῶς·
Παναθηναίοις γὰρ ἰδὼν ἀγέλην
μειρακίων ἐν γυμνασίοις
Ἀκαδημίας
ἤκουσα λόγων ἀφάτων ἀτόπων·
περὶ γὰρ φύσεως ἀφοριζόμενοι
διεχώριζον ζῴων τε βίον
δένδρων τε φύσιν λαχάνων τε γένη·
κἄτ' ἐν τούτοις τὴν κολοκύντην
ἐξήταζον τίνος ἐστὶ γένους.

A. καὶ τί ποτ' ἄρ' ὡρίσαντο καὶ τίνος γένους
εἶναι τὸ φύτον; δήλωσον, εἰ κάτοισθά τι.

B. πρώτιστα μὲν οὖν πάντες ἀναυδεῖς
τότ' ἐπέστησαν, καὶ κύψαντες
χρόνον οὐκ ὀλίγον διεφρόντιζον.
κἄτ' ἐξαίφνης ἔτι κυπτόντων
καὶ ζητούντων τῶν μειρακίων
λάχανόν τις ἔφη στρογγύλον εἶναι,
ποίαν δ' ἄλλος, δένδρον δ' ἕτερος.
ταῦτα δ' ἀκούων ἰατρός τις
Σικελᾶς ἀπὸ γᾶς κατέπαρδ' αὐτῶν
ὡς ληρούντων.

A. ἦ που δεινῶς ὠργίσθησαν
χλευάζεσθαί τ' ἐβόησαν·
τὸ γὰρ ἐν λέσχαις ταῖσδε τοιαυτὶ
ποιεῖν ἀπρεπές.

B. οὐδ' ἐμέλησεν τοῖς μειρακίοις·

ὁ Πλάτων δὲ παρὼν καὶ μάλα πράως,
οὐδὲν ὀρινθεὶς, ἐπέταξ' αὐτοῖς
πάλιν ἐξ ἀρχῆς τὴν κολοκύντην
ἀφορίζεσθαι τίνος ἐστὶ γένους·
οἱ δὲ διήρουν.

[Fragm. Inc. 1.]

Alexis.

I.

Live while you live.

Τί ταῦτα λῆρεῖς φληναφῶν ἄνω κάτω
Λύκειον, Ἀκαδήμειαν, Ὠιδείου πύλας,
λήρους σοφιστῶν; οὐδὲ ἓν τούτων καλόν.
πίνωμεν, ἐμπίνωμεν, ὦ Σίκων, Σίκων,
χαίρωμεν ἕως ἔνεστι τὴν ψυχὴν τρέφειν.
τύρβαζε, Μανῆ· γαστρὸς οὐδὲν ἥδιον.
αὕτη πατήρ σοι καὶ πάλιν μήτηρ μόνη.
ἀρεταὶ δὲ πρεσβεῖαί τε καὶ στρατηγίαι
κόμποι κενοὶ ψοφοῦσιν ἀντ' ὀνειράτων.
ψύξει σε δαίμων τῷ πεπρωμένῳ χρόνῳ·
ἔξεις δ' ὅσ' ἂν φάγῃς τε καὶ πιῇς μόνα·
σποδὸς δὲ τἄλλα, Περικλῆς, Κόδρος, Κίμων.

[Asotodidascalus, Fragm.]

II.

Poverty.

Ἔστιν ἀνήρ μοι πτωχὸς, κἀγὼ
γραῦς καὶ θυγάτηρ καὶ παῖς υἱὸς
χῇδ' ἡ χρηστὴ πένθ' οἱ πάντες.
τούτων οἱ τρεῖς δειπνοῦμεν
δύο δ' αὐτοῖς συγκοινωνοῦμεν
μάζης μικρᾶς. φθόγγους δ' ἀλύρους
θρηνοῦμεν ἐπὰν μηδὲν ἔχωμεν,
χρῶμα δ' ἀσίτων ἡμῶν ὄντων
γίγνεται ὠχρόν. τὰ μέρη δ' ἡμῶν
χἡ σύνταξις τοῦ βίου ἐστὶν
κύαμος θέρμος λάχανον * * *
γογγυλὶς ὤχρος λάθυρος φηγὸς
βολβὸς τέττιξ ἐρέβινθος ἀχρὰς
τό τε θειοφανὲς μητρῷον ἐμοὶ
μελέδημ' ἰσχὰς,
Φρυγίας εὑρήματα συκῆς.

[Olynthia, Fragm. 1.]

III.

The universe in a dish.

Ἔλαθον γενόμενος οὗ τὸ πρᾶγμ' ἠβούλετο.
κατὰ χειρὸς ἐδόθη· τὴν τράπεζαν ἦκ' ἔχων,
ἐφ' ἧς ἐπέκειτ' οὐ τυρὸς οὐδ' ἐλαῶν γένη

οὐδὲ παρέχουσαι κνῆσαν ἡμῖν πλείονα
παροψίδες καὶ λῆρος, ἀλλὰ παρετέθη
ὑπερηφάνως ὄζουσα τῶν Ὡρῶν λοπάς,
τὸ τοῦ πόλου τοῦ παντὸς ἡμισφαίριον.
ἅπαντ' ἐνῆν τἀκεῖ γὰρ ἐν ταύτῃ καλά,
ἰχθῦς, ἔριφοι, διέτρεχε τούτων σκορπίος,
ὑπέφαινεν ᾠῶν ἡμίτομα τοὺς ἀστέρας.

[Fragm. Inc. 1.]

Philemon.

Man makes himself sorrows.

Ὦ τρισμακάρια πάντα καὶ τρισόλβια
τὰ θηρί', οἷς οὐκ ἔστι περὶ τούτων λόγος·
οὔτ' εἰς ἔλεγχον οὐδὲν αὐτῶν ἔρχεται,
οὔτ' ἄλλο τοιοῦτ' οὐδέν ἐστ' αὐτοῖς κακὸν
ἐπακτόν, ἢν δ' ἂν εἰσενέγκηται φύσιν
ἕκαστον, εὐθὺς καὶ νόμον ταύτην ἔχει.
ἡμεῖς δ' ἀβίωτον ζῶμεν ἄνθρωποι βίον·
δουλεύομεν δόξαισιν, εὑρόντες νόμους,
προγόνοισιν, ἐκγόνοισιν. οὐκ ἔστ' ἀποτυχεῖν
κακοῦ, πρόφασιν δ' ἀεί τιν' ἐξευρίσκομεν.

[Fragm. Inc. 8.]

Menander.

I.

Some are actors, others mutes in life.

Ὥσπερ τῶν χορῶν
οὐ πάντες ᾄδουσ' ἀλλ' ἄφωνοι δύο τινὲς
ἢ τρεῖς παρεστήκασι πάντων ἔσχατοι
εἰς τὸν ἀριθμόν, καὶ τοῦθ' ὁμοίως πως ἔχει·
χώραν κατέχουσι, ζῶσι δ' οἷς ἔστιν βίος.

[Epiclerus, Fragm. 2.]

II.

Leucas.

Οὗ δὴ λέγεται πρώτη Σαπφὼ
τὸν ὑπέρκομπον θηρῶσα Φάων'
οἰστρῶντι πόθῳ ῥίψαι πέτρας
ἀπὸ τηλεφανοῦς· ἀλλὰ κατ' εὐχὴν
σήν, δέσποτ' ἄναξ, εὐφημείσθω
τέμενος περὶ Λευκάδος ἀκτῆς.

[Leucadia, Fragm. 1.]

III.

Ἅπαντι δαίμων ἀνδρὶ συμπαρίσταται
εὐθὺς γενομένῳ, μυσταγωγὸς τοῦ βίου
ἀγαθός· κακὸν γὰρ δαίμον' οὐ νομιστέον
εἶναι βίον βλάπτοντα χρηστόν.

[Fragm. Inc. 18.]

IV.

Life is a fair with a few shows; which seen, depart before it is late.

Τοῦτον εὐτυχέστατον λέγω,
ὅστις θεωρήσας ἀλύπως, Παρμένων,
τὰ σεμνὰ ταῦτ' ἀπῆλθεν ὅθεν ἦλθεν ταχύ,
τὸν ἥλιον τὸν κοινόν, ἄστρ', ὕδωρ, νέφη,
πῦρ· ταῦτα κἂν ἑκατὸν ἔτη βιῷς ἀεὶ
ὄψει παρόντα, κἂν ἐνιαυτοὺς σφόδρ' ὀλίγους·
σεμνότερα τούτων ἕτερα δ' οὐκ ὄψει ποτέ.
πανήγυριν νόμισόν τιν' εἶναι τὸν χρόνον
ὃν φημι τοῦτον, ἢ 'πιδημίαν, ἐν ᾧ
ὄχλος, ἀγορά, κλέπται, κυβεῖαι, διατριβαί·
ἂν πρῶτον ἀπίῃς καταλύσεις, βελτίονα
ἐφόδι' ἔχων ἀπῆλθες, ἐχθρὸς οὐδενί·
ὁ προσδιατρίβων δ' ἐκοπίασεν ἀπολέσας,
κακῶς τε γηρῶν ἐνδεής του γίγνεται,
ῥεμβόμενος ἐχθρούς εὖρ', ἐπεβουλεύθη ποθὲν,
οὐκ εὐθανάτως ἀπῆλθεν ἐλθὼν εἰς χρόνον.

[Hypobolimæus, Fragm. 2.]

IV.

ALEXANDRIAN POETS.

EPIGRAMS.

Βαιὰ μὲν ἀλλὰ ῥόδα.

Anthology.

Theocritus.

I.

Ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
Θύρσις ὅδ' ὡξ Αἴτνας, καὶ Θύρσιδος ἅδ' ἁ φωνά.
πᾷ ποκ' ἄρ' ἦθ' ὅκα Δάφνις ἐτάκετο, πᾷ ποκα, Νύμφαι;
ἢ κατὰ Πηνειῶ καλὰ τέμπεα, ἢ κατὰ Πίνδω;
οὐ γὰρ δὴ ποταμῶ γε μέγαν ῥόον εἴχετ' Ἀνάπω, 5
οὐδ' Αἴτνας σκοπιὰν, οὐδ' Ἄκιδος ἱερὸν ὕδωρ.
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,
τῆνον χὠ δρυμοῖο λέων ἀνέκλαυσε θανόντα.
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς. 10
πολλαί οἱ πὰρ ποσσὶ βόες, πολλοὶ δέ τε ταῦροι,
πολλαὶ δ' αὖ δαμάλαι καὶ πόρτιες ὠδύραντο.

Daphnis.

" ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
ὦ λύκοι, ὦ θῶες, ὦ ἀν' ὤρεα φωλάδες ἄρκτοι,
χαίρεθ'· ὁ βωκόλος ὔμμιν ἐγὼ Δάφνις οὐκ ἔτ' ἀν' ὕλαν, 15

οὐκ ἔτ' ἀνὰ δρυμὼς, οὐκ ἄλσεα. χαῖρ' Ἀρέθοισα,
καὶ ποταμοὶ, τοὶ χεῖτε καλὸν κατὰ Θύμβριδος ὕδωρ.
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
Δάφνις ἐγὼν ὅδε τῆνος, ὁ τὰς βόας ὧδε νομεύων,
Δάφνις ὁ τὼς ταύρως καὶ πόρτιας ὧδε ποτίσδων.
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
ὦ Πὰν Πὰν, εἴτ' ἐσσὶ κατ' ὤρεα μακρὰ Λυκαίω,
εἴτε τύ γ' ἀμφιπολεῖς μέγα Μαίναλον, ἔνθ' ἐπὶ νᾶσον
τὰν Σικελὰν, Ἑλίκα δὲ λίπ' ἠρίον, αἰπύ τε σᾶμα
τᾶνο Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγαστόν.
λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' ἀοιδᾶς.
ἔνθ', ὤναξ, καὶ τάνδε φέρ' εὐπάκτοιο μελίπνουν
ἐκ καρῶ σύριγγα καλὰν, περὶ χείλος ἑλικτάν.
ἦ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς Ἄϊδος ἔλκομαι ἤδη.
λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' ἀοιδᾶς.
νῦν ἶα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἄκανθαι,
ἁ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι·
πάντα δ' ἔναλλα γένοιντο, καὶ ἁ πίτυς ὄχνας ἐνείκαι,
Δάφνις ἐπεὶ θνάσκει· καὶ τὰς κύνας ὦλαφος ἔλκοι,
κἠξ ὀρέων τοὶ σκῶπες ἀηδόσι γαρύσαιντο.
λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' ἀοιδᾶς."
χὠ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα
ἤθελ' ἀνορθῶσαι· τά γε μὰν λίνα πάντα λελοίπει
ἐκ Μοιρᾶν· χὠ Δάφνις ἔβα ῥόον· ἔκλυσε δίνα
τὸν Μώσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ.

[Idyll I. (Thyrsis), 65–75, 114–141.]

II.

Θᾶσαι μὰν θυμαλγὲς ἐμὸν ἄχος· αἴθε γενοίμαν
ἁ βομβεῦσα μέλισσα, καὶ ἐς τεὸν ἄντρον ἰκοίμαν,
τὸν κισσὸν διαδὺς καὶ τὰν πτέριν, ᾇ τὺ πυκάσδῃ.
νῦν ἔγνων τὸν Ἔρωτα· βαρὺς θεός· ἦ ῥα λεαίνας
μασδὸν ἐθήλαξε, δρυμῷ τέ μιν ἔτραφε μάτηρ· 5
ὅς με κατασμύχων καὶ ἐς ὀστέον ἄχρις ἰάπτει.
ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος· ὦ κυάνοφρυ
νύμφα, πρόσπτυξαί με τὸν αἰπόλον, ὥς τυ φιλάσω.
ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἁδέα τέρψις.

[Idyll III. (Amaryllis), 12-20.]

III.

Τόσσ' ἐφάμαν· ὁ δέ μοι τὸ λαγωβόλον, ἁδὺ γελάξας,
ὡς πάρος, ἐκ Μοισᾶν ξεινήϊον ὤπασεν ἥμες.
χὠ μὲν, ἀποκλίνας ἐπ' ἀριστερὰ, τὰν ἐπὶ Πύξας
εἶρφ' ὁδόν· αὐτὰρ ἐγών τε καὶ Εὔκριτος ἐς Φρασιδάμω
στραφθέντες, χὠ καλὸς Ἀμύντιχος, ἔν τε βαθείαις 5
ἁδείας σχίνοιο χαμευνίσιν ἐκλίνθημες·
ἔν τε νεοτμάτοισι γεγαθότες οἰναρέοισι.
πολλαὶ δ' ἄμμιν ὕπερθε κατὰ κρατὸς δονέοντο
αἴγειροι πτελέαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ
Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυσδε. 10
τοὶ δὲ ποτὶ σκιεραῖς ὀροδαμνίσιν αἰθαλίωνες

τέττιγες λαλαγεῦντες ἔχον πόνον· ἁ δ' ὀλολυγὼν
τηλόθεν ἐν πυκινῇσι βάτων τρύζεσκεν ἀκάνθαις.
ἄειδον κόρυδοι καὶ ἀκανθίδες, ἔστενε τρυγών·
πωτῶντο ξουθαὶ περὶ πίδακας ἀμφὶ μέλισσαι.
πάντ' ὤσδεν θέρεος μάλα πίονος, ὤσδε δ' ὀπώρης.
ὄχναι μὲν πὰρ ποσσὶ, παρὰ πλευρῇσι δὲ μᾶλα
δαψιλέως ἁμῖν ἐκυλίνδετο· τοὶ δ' ἐκέχυντο
ὅρπακες βραβύλοισι καταβρίθοντες ἔρασδε·
τετράενες δὲ πίθων ἀπελύετο κρατὸς ἄλειφαρ.

[Idyll VII. (Thalysia), 128–147.]

IV.

Menalcas.

Ἄγκεα καὶ ποταμοὶ, θεῖον γένος, αἴ τι Μενάλκας
πᾷ ποχ' ὁ συρικτὰς προσφιλὲς ᾖσε μέλος,
βόσκοιτ' ἐκ ψυχᾶς τὰς ἀμνίδας· ἦν δέ ποκ' ἔνθῃ
Δάφνις ἔχων δαμάλας, μηδὲν ἔλασσον ἔχοι.

Daphnis.

κρᾶναι καὶ βοτάναι, γλυκερὸν φυτὸν, αἴπερ ὁμοῖον
μουσίσδει Δάφνις ταῖσιν ἀηδόνισι,
τοῦτο τὸ βωκόλιον πιαίνετε· κῆν τι Μενάλκας
τῇδ' ἀγάγῃ, χαίρων ἄφθονα πάντα νέμοι.

Menalcas.

ἔνθ' οἷς, ἔνθ' αἶγες διδυματόκοι, ἔνθα μέλισσαι
σμάνεα πληροῦσιν, χαὶ δρύες ὑψίτεραι,
ἔνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἰ δ' ἂν ἀφέρπῃ,
χὠ ποιμὰν ξηρὸς τηνόθι χ' αἱ βοτάναι.

Daphnis.

παντᾶ ἔαρ, παντᾶ δὲ νομοὶ, παντᾶ δὲ γάλακτος
οὔθατα πλήθουσιν, καὶ τὰ νέα τρέφεται,
ἔνθα καλὰ Ναῒς ἐπινίσσεται· αἰ δ' ἂν ἀφέρποι,
χὠ τὰς βῶς βόσκων χ' αἱ βόες αὐότεραι.

Menalcas.

ὦ πράγε, τᾶν λευκᾶν αἰγᾶν ἄνερ, ὦ βάθος ὕλας
μυρίον, (ὦ σιμαὶ δεῦτ' ἐφ' ὕδωρ ἔριφοι·)
ἐν τήνῳ γὰρ τῆνος· ἴθ' ὦ κόλε, καὶ λέγε· Μίλων,
χὠ Πρωτεὺς φῶκας, καὶ θεὸς ὢν, ἔνεμε.

Daphnis.

μή μοι γᾶν Πέλοπος, μή μοι χρύσεια τάλαντα
εἴη ἔχειν, μηδὲ πρόσθε θέειν ἀνέμων·
ἀλλ' ὑπὸ τᾷ πέτρᾳ τᾷδ' ᾄσομαι ἀγκὰς ἔχων τυ,
σύννομα μᾶλ' ἐσορῶν, τὰν Σικελὰν ἐς ἄλα.

[Idyll VIII. (Bucoliastæ), 33–56.]

V.

Hylas.

Οὐχ ἁμῖν τὸν Ἔρωτα μύνοις ἔτεχ', ὡς ἐδοκεῦμες,
Νικία, ᾧ τινι τοῦτο θεῶν ποκα τέκνον ἔγεντο·
οὐχ ἁμῖν τὰ καλὰ πράτοις καλὰ φαίνεται ἤμες,
οἳ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἐσορῶμες·
ἀλλὰ καὶ Ἀμφιτρύωνος ὁ χαλκεοκάρδιος υἱὸς,
ὃς τὸν λῖν ὑπέμεινε τὸν ἄγριον, ἤρατο παιδὸς
τῶ χαρίεντος Ὕλα, τῶ τὰν πλοκαμῖδα φορεῦντος,
καί μιν πάντ' ἐδίδαξε, πατὴρ ὡσεὶ φίλον υἷα,
ὅσσα μαθὼν ἀγαθὸς καὶ ἀοίδιμος αὐτὸς ἔγεντο·
χωρὶς δ' οὐδέποκ' ἦς, οὐδ' εἰ μέσον ἅμαρ ὅροιτο,
οὔθ' ὅκα ἁ λεύκιππος ἀνατρέχοι ἐς Διὸς ἀὼς,
οὔθ' ὁπόκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῖτον ὁρῷεν,
σεισαμένας πτερὰ ματρὸς ἐπ' αἰθαλόεντι πετεύρῳ·
ὡς αὐτῷ κατὰ θυμὸν ὁ παῖς πεπoναμένος εἴη,
αὐτῷ δ' εὖ ἕλκων ἐς ἀλαθινὸν ἄνδρ' ἀποβαίη.
ἀλλ' ὅκα τὸ χρύσειον ἔπλει μετὰ κῶας Ἰήσων
Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο,
πασᾶν ἐκ πολίων προλελεγμένοι, ὧν ὄφελός τι,
ἵκετο χὠ ταλαεργὸς ἐς ἀφνειὰν Ἰαολκὸν
Ἀλκμήνας υἱὸς Μιδεάτιδος ἡρωΐνας·
σὺν δ' αὐτῷ κατέβαινεν Ὕλας εὔεδρον ἐς Ἀργὼ,
ἅτις Κυανεᾶν οὐχ ἥψατο συνδρομάδων ναῦς,
ἀλλὰ διεξάϊξε, βαθὺν δ' εἰσέδραμε Φᾶσιν,
αἰετὸς ὡς, μέγα λαῖτμα, ἀφ' ὧ τότε χοιράδες ἔσταν.

ἅμος δ' ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δὲ
ἄρνα νέον βόσκοντι, τετραμμένω εἴαρος ἤδη·
τᾶμος ναυτιλίας μιμνάσκετο θεῖος ἄωτος
ἠρώων, κοίλαν δὲ καθιδρυνθέντες ἐς Ἀργὼ
Ἑλλάσποντον ἵκοντο, νότῳ τρίτον ἅμαρ ἀέντι·
εἴσω δ' ὅρμον ἔθεντο Προποντίδος, ἔνθα Κιανῶν
αὔλακας εὐρύνοντι βόες τρίβοντες ἄροτρον.
ἐκβάντες δ' ἐπὶ θῖνα, κατὰ ζυγὰ δαῖτα πένοντο
δειελινοί· πολλοὶ δὲ μίαν στορέσαντο χαμεύναν.
λειμὼν γάρ σφιν ἔκειτο, μάλα στιβάδεσσιν ὄνειαρ·
ἔνθεν βούτομον ὀξύ, βαθύν τ' ἐτάμοντο κύπειρον.
κῷχεθ' Ὕλας ὁ ξανθὸς ὕδωρ ἐπιδόρπιον οἰσῶν
αὐτῷ θ' Ἡρακλῆϊ, καὶ ἀστεμφεῖ Τελαμῶνι,
(οἱ μίαν ἄμφω ἑταῖροι ἀεὶ δαίνυντο τράπεζαν,)
χάλκεον ἄγγος ἔχων· τάχα δὲ κράναν ἐνόησεν
ἡμένῳ ἐν χώρῳ· περὶ δὲ θρύα πολλὰ πεφύκη,
κυάνεόν τε χελιδόνιον, χλοερόν τ' ἀδίαντον,
καὶ θάλλοντα σέλινα, καὶ εἰλιτενὴς ἄγρωστις·
ὕδατι δ' ἐν μέσσῳ Νύμφαι χορὸν ἀρτίζοντο,
Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἀγροιώταις,
Εὐνίκα, καὶ Μαλίς, ἔαρ θ' ὁρόωσα Νυχεία.
ἤτοι ὁ κῶρος ἐπεῖχε ποτῷ πολυχανδέα κρωσσὸν,
βάψαι ἐπειγόμενος· ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν·
πασάων γὰρ ἔρως ἁπαλὰς φρένας ἀμφεδόνησεν
Ἀργείῳ ἐπὶ παιδί· κατήριπε δ' ἐς μέλαν ὕδωρ
ἀθρόος, ὡς ὅκα πυρσὸς ἀπ' οὐρανῷ ἤριπεν ἀστὴρ
ἀθρόος ἐν πόντῳ· ναύταις δέ τις εἶπεν ἑταῖρος·

κουφότερ', ὦ παῖδες, ποιεῖσθ' ὅπλα· πλευστικὸς οὗρος.
Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κῶρον ἔχοισαι
δακρυόεντ', ἀγάνοῖσι παρεψύχοντ' ἐπέεσσιν·
Ἀμφιτρυωνιάδας δὲ ταρασσόμενος περὶ παιδὶ
ᾤχετο, Μαιωτιστὶ λαβὼν εὐκαμπέα τόξα,
καὶ ῥόπαλον, τό οἱ αἰὲν ἐχάνδανε δεξιτερὰ χείρ.
τρὶς μὲν Ὕλαν ἄϋσεν, ὅσον βαθὺς ἤρυγε λαιμός·
τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν· ἀραιὰ δ' ἴκετο φωνὰ
ἐξ ὕδατος· παρεὼν δὲ μάλα σχεδὸν, εἶδέτο πόρρω.
ὡς δ' ὁπόκ' ἠϋγένειος ἀπόπροθι λῖς ἐσακούσας
νεβρῷ φθεγξαμένας τις ἐν ὤρεσιν, ὠμοφάγος λῖς,
ἐξ εὐνᾶς ἔσπευσεν ἑτοιμοτάταν ἐπὶ δαῖτα·
Ἡρακλέης τοιοῦτος ἐν ἀτρίπτοισιν ἀκάνθαις
παῖδα ποθῶν δεδόνατο, πολὺν δ' ἐπελάμβανε χῶρον.

σχέτλιοι οἱ φιλέοντες· ἀλώμενος ὅσσ' ἐμόγησεν
ὥρεα καὶ δρυμώς· τὰ δ' Ἰάσονος ὕστερα πάντ' ἦς.
ναῦς μένεν ἄρμεν' ἔχοισα μετάρσια, τῶν παρεόντων·
ἱστία δ' ἠΐθεοι μεσονύκτιον ἐξεκάθαιρον,
Ἡρακλῆα μένοντες· ὁ δ', ᾧ πόδες ἄγον, ἐχώρει
μαινόμενος· χαλεπὰ γὰρ ἔσω θεὸς ἦπαρ ἄμυσσεν.
οὕτω μὲν κάλλιστος Ὕλας μακάρων ἀριθμεῖται.
Ἡρακλέην δ' ἥρωες ἐκερτόμεον λιποναύταν,
οὕνεκεν ἠρώησε τριακοντάζυγον Ἀργώ·
πεσδᾷ δ' ἐς Κόλχως τε καὶ ἄξενον ἵκετο Φᾶσιν.

[Idyll XIII. (Hylas.)]

VI.

Τὸν κλέπταν ποτ' Ἔρωτα κακὰ κέντασε μέλισσα,
κηρίον ἐκ σίμβλων συλεύμενον· ἄκρα δὲ χειρῶν
δάκτυλα πάντ' ὑπένυξεν· ὁ δ' ἄλγεε, καὶ χέρ' ἐφύση,
καὶ τὰν γᾶν ἐπάταξε, καὶ ἄλατο· τᾷ δ' Ἀφροδίτᾳ
δεῖξεν τὰν ὀδύναν, καὶ μέμφετο, ὅττί γε τυτθὸν
θηρίον ἐντὶ μέλισσα, καὶ ἀλίκα τραύματα ποιεῖ.
χά μάτηρ γελάσασα, Τὺ δ' οὐκ ἴσον ἐσσὶ μελίσσαις;
χὤ τυτθὸς μὲν ἔης, τὰ δὲ τραύματα ἀλίκα ποιεῖς.

[Idyll XIX. (Ceriocleptes.)]

VII.

Οἶνος, ὦ φίλε παῖ, λέγεται, καὶ ἀλάθεα·
κἄμμε χρὴ μεθύοντας ἀλαθέας ἔμμεναι.
κἠγὼ μὲν τὰ φρενῶν ἐρέω κέατ' ἐν μυχῷ.
οὐχ ὅλας φιλέειν μ' ἐθέλησθ' ἀπὸ καρδίας,
γινώσκω, τὸ γὰρ ἄμισυ τᾶς ζοΐας ἔχω,
ζῇ τὰν σὰν ἰδέαν, τὸ δὲ λοιπὸν ἀπώλετο.
χὤταν μὲν τὺ θέλῃς, μακάρεσσιν ἴσαν ἄγω
ἀμέραν· ὅκα δ' οὐκ ἐθέλῃς τύ, μάλ' ἐν σκότῳ.
πῶς ταῦτ' ἄρμενα, τὸν φιλέοντ' ἀνίαις διδῶν;
ἀλλ' εἴ μοί τι πίθοιο, νέος προγενεστέρῳ—
τῷ καὶ λώϊον αὐτὸς ἔχων ἔμ' ἐπαινέσαις—
ποίησαι καλιὰν μίαν εἰν ἑνὶ δενδρέῳ,
ὄππᾳ μηδὲν ἀπίξεται ἄγριον ὄρπετον.
νῦν δὲ τῶδε μὲν ἄματος ἄλλον ἔχες κλάδον,

ἄλλον δ' αὔριον, ἐξ ἑτέρω δ' ἕτερον ματῆς.
καΐ κεν σεῦ τὸ καλόν τις ἰδὼν ῥέθος αἰνέσῃ,
τῷδ' εὐθὺς πλέον ἢ τριέτης ἐγένου φίλυς·
τὸν πρᾶτον δὲ φιλεῦντα τριταῖον ἐθήκαο.
ἀνδρῶν τῶν ὑπερηνορέων δοκέεις πνέειν·
φίλει δ', ἃς κε ζόῃς, τὸν ὕμοιον ἔχειν ἀεί.
αἰ γὰρ ὧδε ποιῇς, ἀγαθὸς μὲν ἀκούσεαι
ἐξ ἀστῶν· ὁ δέ τοί κ' ἔρος οὐ χαλεπῶς ἔχοι,
ὃς ἀνδρῶν φρένας εὐμαρέως ὑποδάμναται,
κἠμὲ μαλθακὸν ἐξεπόνασε σιδαρέω.
ἀλλ' ἀπρὶξ ἀπαλῶ στύματός σε πεδέρχομαι.
ὦ μνάσθηθ', ὅτι πέρυσιν ἦσθα νεώτερος,
χὥτι γηραλέοι πέλομες, πρὶν ἀποπτύσαι,
καὶ ῥυσοὶ, νεότατα δ' ἔχεν παλινάγρετον
οὐκ ἔστι· πτέρυγας γὰρ ἐπωμαδίας φορεῖ·
κἄμμες βαρδύτεροι τὰ ποτήμενα συλλαβεῖν.
ταῦτα χρὴ νοέοντα πέλειν ποτιμώτερον,
καί μοι τὠραμένῳ συνεραῖν ἀδόλως σέθεν,
ὅππως, ἀνίκα τὰν γένυν ἀνδρειᾶν ἔχῃς,
ἀλλάλοισι πελώμεθ' Ἀχιλλέϊοι φίλοι.
αἰ δὲ ταῦτα φέρειν ἀνέμοισιν ἐπιτρέπεις,
ἐν θυμῷ τε λέγεις, Τί με, δαιμόνι', ἐνοχλεῖς·
νῦν μὲν κἠπὶ τὰ χρύσεα μᾶλ' ἔνεκεν σέθεν
βαίην, καὶ φύλακον νεκύων πέδα Κέρβερον·
τόκα δ', οὐδὲ καλεῦντος ἐπ' αὐλείαις θύραις
προμόλοιμί κε, παυσάμενος χαλεπῶ πόθω.

[Idyll XXIX.]

Bion.

I.

Cypris and dead Adonis.

Μεῖνον Ἄδωνι,
δύσποτμε μεῖνον Ἄδωνι, πανύστατον ὥς σε κιχείω,
ὥς σε περιπτύξω, καὶ χείλεα χείλεσι μίξω.
ἔγρεο τυτθὸν Ἄδωνι τὸ δ' αὖ μύματόν με φίλασον·
τοσσοῦτόν με φίλασον ὅσον ζώει τὸ φίλαμα,
ἄχρις ἀπὸ ψυχῆς ἐς ἐμὸν στόμα κεῖς ἐμὸν ἦπαρ
πνεῦμα τεὸν ῥεύσῃ, τὸ δὲ σεῦ γλυκὺ φίλτρον ἀμέλξω,
ἓξ δὲ πίω τὸν ἔρωτα· φίλαμα δὲ τοῦτο φυλάξω,
ὡς αὐτὸν τὸν Ἄδωνιν· ἐπεὶ σύ με, δύσμορε, φεύγεις,
φεύγεις μακρὸν, Ἄδωνι, καὶ ἔρχεαι εἰς Ἀχέροντα
καὶ στυγνὸν βασιλῆα καὶ ἄγριον· ἁ δὲ τάλαινα
ζώω, καὶ θεὸς ἐμμὶ, καὶ οὐ δύναμαί σε διώκειν.
λάμβανε, Περσεφόνα, τὸν ἐμὸν πόσιν· ἐσσὶ γὰρ αὐτὰ
πολλὸν ἐμεῦ κρέσσων· τὸ δὲ πᾶν καλὸν ἔς σε καταρρεῖ.
εἰμὶ δ' ἐγὼ πανάποτμος, ἔχω δ' ἀκόρεστον ἀνίην,
καὶ κλαίω τὸν Ἄδωνιν, ὅ μοι θάνε, καὶ σε φοβεῦμαι.
θνάσκεις, ὦ τριπόθατε· πόθος δέ μοι ὡς ὄναρ ἔπτη.
χήρη δ' ἁ Κυθέρεια, κενοὶ δ' ἀνὰ δώματ' Ἔρωτες.

αἰάζω τὸν Ἄδωνιν· ἀπώλετο καλὸς Ἄδωνις.
μηκέτ' ἐνὶ δρυμοῖσι τὸν ἄνερα μύρεο, Κύπρι.

ἔστ' ἀγαθὰ στιβὰς, ἔστιν Ἀδωνιδι φυλλὰς ἑτοίμα·
λέκτρον ἔχει, Κυθέρεια, τὸ σὸν τόδε νεκρὸς Ἄδωνις.
καὶ νέκυς ὢν καλός ἐστι, καλὸς νέκυς, οἷα καθεύδων.
κάτθεό νιν μαλακοῖς ἐνὶ φάρεσιν, οἷς ἐνίαυεν,
τοῖς μετὰ σεῦ ἀνὰ νύκτα τὸν ἱερὸν ὕπνον ἐμόχθει,
παγχρύσῳ κλιντῆρι· πόθει καὶ στυγνὸν Ἄδωνιν.
βάλλε δ' ἐνὶ στεφάνοισι καὶ ἄνθεσι· πάντα σὺν αὐτῷ,
ὡς τῆνος τέθνακε, καὶ ἄνθεα πάντ' ἐμαράνθη.

[Idyll I. 42–59, 66–76.]

II.

Ἀ μεγάλα μοι Κύπρις ἔθ' ὑπνώοντι παρέστα,
νηπίαχον τὸν Ἔρωτα καλᾶς ἐκ χειρὸς ἄγοισα,
ἐς χθόνα νευστάζοντα, τόσον δέ μοι ἔφρασε μῦθον·
μέλπειν μοι, φίλε βοῦτα, λαβὼν τὸν Ἔρωτα δίδασκε.
ὡς λέγε· χ' ἁ μὲν ἀπῆνθεν, ἐγὼ δ', ὅσα βωκολίασδον,
νήπιος ὡς ἐθέλοντα μυθεῖν τὸν Ἔρωτα δίδασκον,
ὡς εὗρεν πλαγίαυλον ὁ Πὰν, ὡς αὐλὸν Ἀθάνα,
ὡς χέλυν Ἑρμάων, κίθαριν δ' ὡς ἀδὺς Ἀπόλλων.
ταῦτά μιν ἐξεδίδασκον· ὁ δ' οὐκ ἐμπάζετο μύθων,
ἀλλά μοι αὐτὸς ἄειδεν ἐρωτύλα, καὶ μ' ἐδίδασκε
θνατῶν τ' ἀθανάτων τε πόθους, καὶ ματέρος ἔργα.
κηγὼν ἐκλαθόμαν μὲν ὅσων τὸν ἔρωτα δίδασκον,
ὅσσα δ' ἔρως μ' ἐδίδαξεν ἐρωτύλα πάντ' ἐδιδάχθην.

[Idyll III.]

Moschus.

I.

Europa.

Δεῦτ' ἑτάραι φίλιαι καὶ ὁμήλικες, ὄφρ' ἐπὶ τῷδε
ἑζόμεναι ταύρῳ τερπώμεθα· δὴ γὰρ ἀπάσας,
νῶτον ὑποστορέσας, ἀναδέξεται, οἷά τε νηῦς.
πρηὺς ὅδ' εἰσιδέειν καὶ μείλιχος, οὐδέ τι ταύροις
ἄλλοισι προσέοικε· νόος δέ οἱ ἠΰτε φωτὸς
αἴσιμος ἀμφιθέει, μούνης δ' ἐπιδεύεται αὐδῆς.
ὣς φαμένη, νώτοισιν ἐφίζανε μειδιόωσα·
αἱ δ' ἄλλαι μέλλεσκον. ἄφαρ δ' ἀνεπίλνατο ταῦρος,
ἦν ἕθελ' ἁρπάξας· ὠκὺς δ' ἐπὶ πόντον ἵκανεν.
ἡ δὲ μεταστρεφθεῖσα φίλας καλέεσκεν ἑταίρας,
χεῖρας ὀρεγνυμένη· ταὶ δ' οὐκ ἐδύναντο κιχάνειν.
ἀκτάων δ' ἐπιβὰς πρόσσω θέεν, ἠΰτε δελφὶς,
χηλαῖς ἀβρέκτοισιν ἐπ' εὐρέα κύματα βαίνων.
ἡ δὲ τότ' ἐρχομένοιο γαληνιάσκε θάλασσα·
κήτεα δ' ἀμφὶς ἄταλλε Διὸς προπάροιθε ποδοῖιν·
γηθόσυνος δ' ὑπὲρ οἶδμα κυβίστεε βυσσόθε δελφίς.
Νηρεΐδες δ' ἀνέδυσαν ὑπ' ἐξ ἁλὸς, αἱ δ' ἄρα πᾶσαι
κητείοις νώτοισιν ἐφήμεναι ἀντοχέοντο.
καὶ δ' αὐτὸς βαρύδουπος ὑπεὶρ ἁλὸς Ἐννοσίγαιος
κῦμα κατιθύνων ἁλίης ἡγεῖτο κελεύθου

αὐτοκασιγνήτῳ· τοὶ δ' ἀμφί μιν ἠγερέθοντο
Τρίτωνες, πόντιο βαθυρρόου ἐνναετῆρες,
κόχλοισιν ταναοῖς γάμιον μέλος ἠπύοντες.
ἡ δ' ἄρ' ἐφεζομένη Ζηνὸς βοέοις ἐπὶ νώτοις,
τῇ μὲν ἔχεν ταύρου δολιχὸν κέρας, ἐν χερὶ δ' ἄλλῃ
εἶρυε πορφυρέην κόλπου πτύχα, ὄφρα κε μή μιν
δεύοι ἐφελκομένην πολιῆς ἁλὸς ἄσπετον ὕδωρ.
κολπώθη δ' ἀνέμοισι πέπλος βαθὺς Εὐρωπείης,
ἱστίον οἷά τε νηὸς, ἐλαφρίζεσκε δὲ κούρην.

[Idyll II. 102–130.]

II.

Ἄρχετε Σικελικαὶ τῶ πένθεος, ἄρχετε Μοῖσαι.
αἰ, αἰ, ταὶ μαλάχαι μὲν ἐπὰν κατὰ κᾶπον ὄλωνται,
ἢ τὰ χλωρὰ σέλινα, τό τ' εὐθαλὲς οὖλον ἄνηθον,
ὕστερον αὖ ζώοντι καὶ εἰς ἔτος ἄλλο φύοντι·
ἄμμες δ', οἱ μεγάλοι καὶ καρτεροὶ ἢ σοφοὶ ἄνδρες,
ὁππότε πρᾶτα θάνωμες, ἀνάκοοι ἐν χθονὶ κοίλᾳ
εὕδομες εὖ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον.

[Idyll III. 105–111.]

Callimachus.

Hymn to the bath of Pallas.

Ὅσσαι λωτροχόοι τᾶς Παλλάδος, ἔξιτε πᾶσαι,
ἔξιτε. τὰν ἵππων ἄρτι φρυασσομέναν
τὰν ἱερὰν ἐσάκουσα, καὶ ἁ θεὸς εὔτυκος ἕρπει·

σοῦσθέ νυν, ὦ ξανθαὶ, σοῦσθε, Πελασγιάδες.
οὔ ποκ' Ἀθαναία μεγάλως ἀπενίψατο πάχεις,
πρὶν κόνιν ἱππείαν ἐξελάσαι λαγόνων·
οὐδ' ὅκα δὴ, λύθρῳ πεπαλαγμένα πάντα φέροισα
τεύχεα, τῶν ἀδίκων ἦνθ' ἀπὸ γηγενέων.
ἀλλὰ πολὺ πράτιστον ὑφ' ἅρματος αὐχένας ἵππων
λυσαμένα, παγαῖς ἔκλυσεν Ὠκεανῶ
ἱδρῶ καὶ ῥαθάμιγγας· ἐφοίβασεν δὲ παγέντα
πάντα χαλινοφάγων ἀφρὸν ἀπὸ στομάτων.
ὦ ἴτ', Ἀχαιϊάδες, καὶ μὴ μύρα, μηδ' ἀλαβάστρως,
(συρίγγων αἴω φθόγγον ὑπαξονίων)
μὴ μύρα, λωτροχόοι, τᾷ Παλλάδι, μηδ' ἀλαβάστρως
(οὐ γὰρ Ἀθαναία χρίματα μικτὰ φιλεῖ)
υἵσετε, μηδὲ κάτοπτρον· ἀεὶ καλὸν ὄμμα τὸ τήνας·
οὐδ' ὅκα τὰν Ἴδαν Φρὺξ ἐδίκαζεν ἔριν,
οὐδ' ἐς ὀρείχαλκον μεγάλα θεὸς, οὐδὲ Σιμοῦντος
ἔβλεψεν δίναν ἐς διαφαινομέναν·
οὐδ' Ἥρα· Κύπρις δὲ διαυγέα χαλκὸν ἑλοῖσα,
πολλάκι τὰν αὐτὰν δὶς μετέθηκε κόμαν.
ἃ δὲ, δὶς ἑξήκοντα διαθρέξασα διαύλως,
οἷα παρ' Εὐρώτᾳ τοὶ Λακεδαιμόνιοι
ἀστέρες, ἐμπεράμως ἐτρίψατο, λιτὰ λαβοῖσα
χρίματα, τᾶς ἰδίας ἔκγονα φυταλιᾶς.
ὦ κῶραι, τὸ δ' ἔρευθος ἀνέδραμε, πρώϊον οἷαν
ἢ ῥόδον ἢ σίβδας κόκκος ἔχει χροΐαν.
τᾷ καὶ νῦν ἄρσεν τε κομίσσατε μῶνυν ἔλαιον,
ᾧ Κάστωρ, ᾧ καὶ χρίεται Ἡρακλέης·

οἵσετε καὶ κτένα οἱ παγχρύσεον, ὡς ἀπὸ χαίταν
πέξηται, λιπαρὸν σμασαμένα πλόκαμον.
ἔξιθ', Ἀθαναίη· παρά τοι καταθύμιος ἴλα,
παρθενικαὶ μεγάλων παῖδες Ἀκεστοριδᾶν.

ἔξιθ', Ἀθαναία περσέπτολι, χρυσεοπήληξ,
ἵππων καὶ σακέων ἁδομένα πατάγῳ.
σάμερον, ὑδροφόροι, μὴ βάπτετε· σάμερον, Ἄργος,
πίνετ' ἀπὸ κρανᾶν, μηδ' ἀπὸ τῶν ποταμῶν.
σάμερον, αἱ δῶλαι, τὰς κάλπιδας ἢ ἐς Φυσάδειαν
ἢ Ἄς Ἀμυμώνην οἵσετε τὰν Δαναῶ.
καὶ γὰρ δὴ χρυσῷ τε καὶ ἄνθεσιν ὕδατα μίξας
ἦξει φορβαίων Ἴναχος ἐξ ὀρέων,
τἀθάνᾳ τὸ λοετρὸν ἄγων καλόν. ἀλλά, Πελασγέ,
φράζεο, μὴ οὐκ ἐθέλων τὰν βασίλειαν ἴδῃς.
ὅς κεν ἴδῃ γυμνὰν τὰν Παλλάδα, τὰν πολιοῦχον,
τῶργος ἐσοψεῖται τοῦτο πανυστάτιον.

[Hymn V. 1–34, 43–54.]

Apollonius.

Medea resolves to die rather than betray her father or let Jason perish.

Ἦ, καὶ φωριαμὸν μετεκίαθεν, ᾧ ἔνι πολλὰ
φάρμακά οἱ, τὰ μὲν ἐσθλά, τὰ δὲ ῥαιστήρι', ἔκειτο.
ἐνθεμένη δ' ἔπὶ γούνατ' ὀδύρετο. δεῦε δὲ κόλπους
ἄλληκτον δακρύοισι, τὰ δ' ἔρρεεν ἀσταγὲς αὖτως,

αἶν' ὀλοφυρομένης τὸν ἐὸν μόρον. ἵετο δ' ἤγε
φάρμακα λέξασθαι θυμοφθόρα, ὄφρα πάσαιτο.
ἤδη καὶ δεσμοὺς ἀνελύετο φωριαμοῖο,
ἐξελέειν μεμανῖα δυσάμμορος. ἀλλά οἱ ἄφνω
δεῖμ' ὀλοὸν στυγεροῖο κατὰ φρένας ἦλθ' Ἀΐδαο.
ἔσχετο δ' ἀμφασίῃ δηρὸν χρόνον, ἀμφὶ δὲ πᾶσαι
θυμηδεῖς βιότοιο μεληδόνες ἐνδάλλοντο.
μνήσατο μὲν τερπνῶν, ὅσ' ἐνὶ ζωοῖσι πέλονται,
μνήσαθ' ὁμηλικίης περιγηθέος, οἷά τε κούρη·
καί τέ οἱ ἠέλιος γλυκίων γένετ' εἰσοράασθαι,
ἢ πάρος, εἰ ἐτεόν γε νόῳ ἐπεμαίεθ' ἕκαστα.
καὶ τὴν μέν ῥα πάλιν σφετέρων ἀποκάτθετο γούνων,
Ἥρης ἐννεσίῃσι μετάτροπος, οὐδ' ἔτι βουλὰς
ἄλλῃ δοιάζεσκεν· ἐέλδετο δ' αἶψα φανῆναι
ἠῶ τελλομένην, ἵνα οἱ θελκτήρια δοίη
φάρμακα συνθεσίῃσι, καὶ ἀντιάσειεν ἐς ὠπήν.
πυκνὰ δ' ἀνὰ κληῖδας ἑῶν λύεσκε θυράων,
αἴγλην σκεπτομένη· τῇ δ' ἀσπάσιον βάλε φέγγος
Ὑριγενὴς, κίνυντο δ' ἀνὰ πτολίεθρον ἕκαστοι.

[Argon. III. 802–824.]

Lycophron.

Alexandra's vision of the fall of Troy.

Καὶ δὴ καταίβει γαῖαν ὀρχηστὴς Ἄρης,
στρόμβῳ τὸν αἱματηρὸν ἐξάρχων νόμον.
ἅπασα δὲ χθὼν προὐμμάτων δηουμένη

κεῖται, πέφρικαν δ' ὥστε ληΐου γύαι
λόγχαις ἀποστίλβοντες. οἰμωγὴ δέ μοι
ἐν ὠσὶ πύργων ἐξ ἄκρων ἐνδάλλεται
πρὸς αἰθέρος κυροῦσα νηνέμους ἔδρας,
γόῳ γυναικῶν καὶ καταρραγαῖς πέπλων,
ἄλλην ἐπ' ἄλλῃ συμφορὰν δεδεγμένων.

[Alexandra, 249–257.]

Anacreontics.

I.

Θέλω λέγειν Ἀτρείδας,
θέλω δὲ Κάδμον ᾄδειν·
ἁ βάρβιτος δὲ χορδαῖς
Ἔρωτα μοῦνον ἠχεῖ.
ἥμειψα νεῦρα πρώην
καὶ τὴν λύρην ἅπασαν,
κἀγὼ μὲν ἦδον ἄθλους
Ἡρακλέους· λύρη δὲ
ἔρωτας ἀντεφώνει.
χαίροιτε λοιπὸν ἡμῖν
ἥρωες· ἡ λύρη γὰρ
μόνους Ἔρωτας ᾄδει.

II.

Ἡ γῆ μέλαινα πίνει,
πίνει δὲ δένδρε' αὖ γῆν.

πίνει θάλασσα δ' αὔρας.
ὁ δ' ἥλιος θάλασσαν,
τὸν δ' ἥλιον σελήνη.
τί μοι μάχεσθ' ἑταῖροι
καὐτῷ θέλοντι πίνειν;

III.

Μεσονυκτίοις ποτ' ὥραις,
στρέφεται ὅτ' Ἄρκτος ἤδη
κατὰ χεῖρα τὴν Βοώτου,
μερόπων δὲ φῦλα πάντα
κέαται κόπῳ δαμέντα,
τότ' Ἔρως ἐπισταθείς μευ
θυρέων ἔκοπτ' ὀχῆας.
τίς, ἔφην, θύρας ἀράσσει;
κατά μευ σχίζεις ὀνείρους.
ὁ δ' Ἔρως, ἄνοιγε, φησίν·
βρέφος εἰμὶ, μὴ φόβησαι·
βρέχομαι δὲ κἀσέληνον
κατὰ νύκτα πεπλάνημαι.
ἐλέησα ταῦτ' ἀκούσας,
ἀνὰ δ' εὐθὺ λύχνον ἅψας
ἀνέῳξα, καὶ βρέφος μὲν
ἐσορῶ φέροντα τόξον
πτέρυγάς τε καὶ φαρέτρην.
παρὰ δ' ἑστίην καθίσα
παλάμαις τε χεῖρας αὐτοῦ

ἀνέθαλπον, ἐκ δὲ χαίτης
ἀπέθλιβον ὑγρὸν ὕδωρ.
ὁ δ', ἐπεὶ κρύος μεθῆκεν,
φέρε, φησὶ, πειράσωμεν
τόδε τόξον, εἴ τί μοι νῦν
βλάβεται βραχεῖσα νευρή.
τανύει δὲ καί με τύπτει
μέσον ἦπαρ, ὥσπερ οἶστρος·
ἀνὰ δ' ἅλλεται καχάζων,
ξένε δ', εἶπε, συγχάρηθι·
κέρας ἀβλαβὲς μέν ἐστιν,
σὺ δὲ καρδίην πονήσεις.

IV.

Τὸν ἄργυρον τορεύσας,
Ἥφαιστέ μοι ποίησον
πανοπλίαν μὲν οὐχὶ,
ποτήριον δὲ κοῖλον·
ὅσον δύνῃ, βάθυνον.
ποίει δέ μοι κατ' αὐτοῦ
μήτ' ἄστρα, μήθ' ἁμάξας,
μὴ στυγνὸν Ὠρίωνα·
ἀλλ' ἀμπέλους χλοώσας,
καὶ βότρυας γελῶντας,
σὺν τῷ καλῷ Λυαίῳ.

EPIGRAMS.

I.

i.

Ἄσβεστον κλέος οἵδε φίλῃ περὶ πατρίδι θέντες
κυάνεον θανάτου ἀμφεβάλοντο νέφος·
οὐδὲ τεθνᾶσι θανόντες, ἐπεί σφ' ἀρετὴ καθύπερθεν
κυδαίνουσ' ἀνάγει δώματος ἐξ' Ἀίδεω. Simonides.

ii.

Ὦ ξεῖν', ἀγγέλλειν Λακεδαιμονίοις, ὅτι τῇδε
κείμεθα, τοῖς κείνων ῥήμασι πειθόμενοι. Simonides.

iii.

Χαίρετ' ἀριστῆες πολέμου μέγα κῦδος ἔχοντες
κοῦροι Ἀθηναίων ἔξοχοι ἱπποσύνῃ,
οἵ ποτε καλλιχόρου περὶ πατρίδος ὠλέσαθ' ἥβην
πλείστοις Ἑλλάνων ἀντία μαρνάμενοι. Simonides.

iv.

Μνῆμα τόδε κλεινοῖο Μεγιστία, ὃν ποτε Μῆδοι
Σπερχειὸν ποταμὸν κτεῖναν ἀμειψάμενοι,
μάντιος, ὃς τότε Κῆρας ἐπερχομένας σάφα εἰδὼς
οὐκ ἔτλη Σπάρτης ἡγεμόνας προλιπεῖν. Simonides.

v.

Τόνδε ποθ' Ἕλλανες ῥώμῃ χερὸς, ἔργῳ Ἄρηος,
εὐτόλμῳ φυχὰς λήματι πειθόμενοι,
Πέρσας ἐξελάσαντες, ἐλεύθερον Ἑλλάδι κόσμον,
ἱδρύσαντο Διὸς βωμὸν Ἐλευθερίου. Simonides.

vi.

Οἵδε ποτ' Αἰγαίοιο βαρύβρομον οἶδμα λιπόντες
Ἐκβατάνων πεδίῳ κείμεθα ἐν μεσάτῳ.
χαῖρε κλυτή ποτε πατρὶς Ἐρέτρια, χαίρετ' Ἀθῆναι
γείτονες Εὐβοίης, χαῖρε θάλασσα φίλη. Plato.

vii.

Οἵδε πάτρας ἕνεκα σφετέρας εἰς δῆριν ἔθεντο
ὅπλα, καὶ ἀντιπάλων ὕβριν ἀπεσκέδασαν.
μαρνάμενοι δ' ἀρετῆς καὶ δείματος οὐκ ἐσάωσαν
ψυχὰς ἀλλ' Ἀΐδην κοινὸν ἔθεντο βραβῆν,
οὕνεκεν Ἑλλήνων, ὡς μὴ ζυγὸν αὐχένι θέντες
δουλοσύνης στυγερὰν ἀμφὶς ἔχωσιν ὕβριν.

γαῖα δὲ πατρὶς ἔχει κόλποις τῶν πλεῖστα καμόντων
σώματ', ἐπεὶ θνητοῖς ἐκ Διὸς ἥδε κρίσις·—
μηδὲν ἁμαρτεῖν ἐστι θεῶν καὶ πάντα κατορθοῦν,
ἐν βιότῃ μοῖραν δ' οὔτι φυγεῖν ἔπορεν.

viii.

Ἀνδρὸς ἀριστεύσαντος ἐν Ἑλλάδι τῶν ἐφ' ἑαυτοῦ
Ἱππίου Ἀρχεδίκην ἥδε κέκευθε κόνις.
ἣ πατρός τε καὶ ἀνδρὸς ἀδελφῶν τ' οὖσα τυράννων
παίδων τ', οὐκ ἤρθη νοῦν ἐς ὑπερθαλίην. Simonides.

ix.

Τύμβος Ἀχιλλῆος ῥηξήνορος, ὅν ποτ' Ἀχαιοὶ
δώμησαν, Τρώων δεῖμα καὶ ἐσσομένων·
αἰγιαλῶ δὲ νένευκεν, ἵνα στοναχῇσι θαλάσσης
κυδαίνοιτο πάϊς τῆς ἁλίας Θέτιδος.

x.

Μή με τάφῳ σύγκρινε τὸν Ἕκτορα, μηδ' ἐπὶ τύμβῳ
μέτρει τὸν πάσης Ἑλλάδος ἀντίπαλον.
Ἰλιὰς, αὐτὸς Ὅμηρος ἐμοὶ τάφος, Ἑλλὰς, Ἀχαιοὶ
φεύγοντες, τούτοις πᾶσιν ἐχωννύμεθα·
εἰ δ' ὀλίγην ἀθρεῖς ἐπ' ἐμοὶ κόνιν, οὐκ ἐμοὶ αἶσχος·
Ἑλλήνων ἐχθραῖς χερσὶν ἐχωννύμεθα.

II.

i.

Χείματος ἠνεμόεντος ἀπ' αἰθέρος οἰχομένοιο
πορφυρέῃ μείδησε φερανθέος εἴαρος ὥρη.
γαῖα δὲ κυανέῃ χλοερὴν ἐστέψατο ποίην
καὶ φυτὰ θηλήσαντα νέοις ἐκόμησε πετήλοις.
οἱ δ' ἀπαλὴν πίνοντες ἀεξιφύτου δρόσον Ἠοῦς
λειμῶνες γελόωσιν ἀνοιγομένοιο ῥόδοιο.
χαίρει καὶ σύριγγι νομεὺς ἐν ὄρεσσι λιγαίνων
καὶ πολιοῖς ἐρίφοις ἐπιτέρπεται αἰπόλος αἰγῶν.
ἤδη δὲ πλώουσιν ἐπ' εὐρέα κύματα ναῦται
πνοιῇ ἀπημάντῳ Ζεφύρου λίνα κολπώσαντες.
ἤδη δ' εὐάζουσι φερεσταφύλῳ Διονύσῳ
ἄνθεῖ βοτρυόεντος ἐρεψάμενοι τρίχα κισσοῦ.
ἔργα δὲ τεχνήεντα βοηγενέεσσι μελίσσαις
καλὰ μέλει καὶ σίμβλῳ ἐφήμεναι ἐργάζονται
λευκὰ πολυτρήτοιο νεόρρυτα κάλλεα κηροῦ.
πάντη δ' ὀρνίθων γενεὴ λιγύφωνον ἀείδει·
ἀλκυόνες περὶ κῦμα, χελιδόνες ἀμφὶ μέλαθρα,
κύκνος ἐπ' ὄχθαισιν ποταμοῦ, καὶ ὑπ' ἄλσος ἀηδών.
εἰ δὲ φυτῶν χαίρουσι κόμαι καὶ γαῖα τέθηλε
συρίζει δὲ νομεὺς καὶ τέρπεται εὔκομα μῆλα
καὶ ναῦται πλώουσι Διώνυσος δὲ χορεύει
καὶ μέλπει πετεηνὰ καὶ ᾠδίνουσι μέλισσαι,
πῶς οὐ χρὴ καὶ ἀοιδὸν ἐν εἴαρι καλὸν ἀείσαι; Meleager (?).

ii.

Ὁ πλόος ὡραῖος· καὶ γὰρ λαλαγεῦσα χελιδὼν
ἤδη μέμβλωκεν, χὠ χαρίεις Ζέφυρος·
λειμῶνες δ' ἀνθεῦσι, σεσίγηκεν δὲ θάλασσα
κύμασι καὶ πρηχεῖ πνεύματι βρασσομένη.
ἀγκύρας ἀνέλοιο, καὶ ἐκλύσαιο γύαια,
ναυτίλε, καὶ πλώοις πᾶσαν ἐφεὶς ὀθόνην.
ταῦθ' ὁ Πρίηπος ἐγὼν ἐπιτέλλομαι, ὁ λιμενίτας,
ὤνθρωφ', ὡς πλώοις πᾶσαν ἐπ' ἐμπορίην. Leonidas.

iii.

Ἡμεῖς μὲν πατέοντες ἀπείρονα καρπὸν Ἰάκχου
ἄμμιγα βακχευτὴν ῥυθμὸν ἀνεπλέκομεν.
ἤδη δ' ἄσπετον οἶδμα κατέρρεεν· οἷα δὲ λέμβοι
κισσύβια γλυκερῶν νήχεθ' ὑπὲρ ῥοθίων,
οἷσιν ἀρυσσάμενοι σχέδιον ποτὸν ἤνομεν ἤδη,
θερμῶν Νηϊάδων οὐ μάλα δευόμενοι.
ἡ δὲ καλὴ ποτὶ ληνὸν ὑπερκύπτουσα Ῥοδάνθη
μαρμαρυγῇς κάλλους νᾶμα κατηγλάϊσεν.
πάντων δ' ἐκδεδόνητο θοαὶ φρένες, οὐδέ τις ἡμέων
ἦεν, ὃς οὐ Βάκχῳ δάμνατο καὶ Παφίῃ,
τλήμονες· ἀλλ' ὁ μὲν εἶρπε παραὶ ποσὶν ἄφθονος ἡμῖν·
τῆς δ' ἄρ' ὑπ' ἐλπωρῇ μοῦνον ἐπαιζόμεθα. Agathias.

III.

i.

Ἤδη λευκοῖον θάλλει, θάλλει δὲ φίλομβρος
νάρκισσος, θάλλει δ' οὐρεσίφοιτα κρίνα.
ἤδη δ' ἡ φιλέραστος, ἐν ἄνθεσιν ὥριμον ἄνθος,
Ζηνοφίλα Πειθοῦς ἡδὺ τέθηλε ῥόδον.
λειμῶνες, τί μάταια κόμαις ἔπι φαιδρὰ γελᾶτε;
ἁ γὰρ παῖς κρέσσων ἀδυπνόων στεφάνων. Meleager.

ii.

Κηρύσσω τὸν Ἔρωτα, τὸν ἄγριον· ἄρτι γὰρ ἄρτι
ὀρθρινὸς ἐκ κοίτας ᾤχετ' ἀποπτάμενος.
ἔστι δ' ὁ παῖς γλυκύδακρυς, ἀείλαλος, ὠκύς, ἀθαμβής,
σιμὰ γελῶν, πτερόεις νῶτα, φαρετροφόρος.
πατρὸς δ' οὐκέτ' ἔχω φράζειν τίνος· οὔτε γὰρ Αἰθὴρ,
οὐ Χθών φησι τεκεῖν τὸν θρασύν, οὐ Πέλαγος.
πάντη γὰρ καὶ πᾶσιν ἀπέχθεται. ἀλλ' ἐσορᾶτε
μή που νῦν ψυχαῖς ἄλλα τίθησι λίνα.
καίτοι κεῖνος, ἰδού, περὶ φωλεόν. οὔ με λέληθας,
τοξότα, Ζηνοφίλας ὄμμασι κρυπτόμενος. Meleager.

iii.

Οὔπω σοι καλύκων γυμνὸν θέρος, οὐδὲ μελαίνει
βότρυς ὁ παρθενίους πρωτοβολῶν χάριτας.

ἀλλ' ἤδη θοὰ τάξα νέοι θήγουσιν Ἔρωτες,
Δυσιδίκη, καὶ πῦρ τύφεται ἐγκρύφιον.
φεύγωμεν δυσέρωτες, ἕως βέλος οὐκ ἐπὶ νευρῇ·
μάντις ἐγὼ μεγάλης αὐτίκα πυρκαϊῆς. Philodemus.

iv.

Πέμπω σοι, Ῥοδόκλεια, τόδε στέφος, ἄνθεσι καλοῖς
αὐτὸς ὑφ' ἡμετέραις πλεξάμενος παλάμαις.
ἔστι κρίνον, ῥοδέη τε κάλυξ, νοτερή τ' ἀνεμώνη,
καὶ νάρκισσος ὑγρὸς, καὶ κυαναυγὲς ἴον.
ταῦτα στεψαμένη, λῆξον μεγάλαυχος ἐοῦσα·
ἀνθεῖς καὶ λήγεις καὶ σὺ καὶ ὁ στέφανος. Rufinus.

v.

Πλέξω λευκόϊον, πλέξω δ' ἁπαλὴν ἅμα μύρτοις
νάρκισσον, πλέξω καὶ τὰ γελῶντα κρίνα,
πλέξω καὶ κρόκον ἡδύν· ἐπιπλέξω δ' ὑάκινθον
πορφυρέην, πλέξω καὶ φιλέραστα ῥόδα,
ὡς ἂν ἐπὶ κροτάφοις μυροβοστρύχου Ἡλιοδώρας
εὐπλόκαμον χαίτην ἀνθοβολῇ στέφανος. Meleager.

vi.

Εἰμὶ μὲν οὐ φιλόοινος· ὅταν δ' ἐθέλῃς με μεθύσσαι,
πρῶτα σὺ γευομένη πρόσφερε, καὶ δέχομαι.
εἰ γὰρ ἐπιψαύσεις τοῖς χείλεσιν, οὐκέτι νήφειν
εὐμαρὲς, οὐδὲ φυγεῖν τὸν γλυκὺν οἰνοχόον·
πορθμεύει γὰρ ἔμοιγε κύλιξ παρὰ σοῦ τὸ φίλημα,
καί μοι ἀπαγγέλλει τὴν χάριν, ἣν ἔλαβεν. Agathias.

vii.

Ἠοῦς ἄγγελε χαῖρε Φαεσφόρε, καὶ ταχὺς ἔλθοις
Ἕσπερος ἣν ἀπάγεις λάθριος αὖθις ἄγων. Meleager.

viii.

Ἔγχει, καὶ πάλιν εἰπέ, πάλιν, πάλιν, Ἡλιοδώρας,
εἰπέ, σὺν ἀκρήτῳ τὸ γλυκὺ μίσγ' ὄνομα.
καί μοι τὸν βρεχθέντα μύροις καὶ χθιζὸν ἐόντα,
μναμόσυνον κείνας, ἀμφιτίθει στέφανον. Meleager.

ix.

Εἴθ' ἄνεμος γενόμην, σὺ δέ γε στείχουσα παρ' αὐγὰς
στήθεα γυμνώσαις, καί με πνέοντα λάβοις.
εἴθε ῥόδον γενόμην ὑποπόρφυρον, ὄφρα με χερσὶν
ἀραμένη χαρίσῃ στήθεσι χιονέοις.

x.

Ἀστέρας εἰσαθρεῖς ἀστὴρ ἐμός· εἴθε γενοίμην
οὐρανὸς, ὡς πολλοῖς ὄμμασιν εἰς σὲ βλέπω. Plato.

IV.

i.

Αστὴρ πρὶν μὲν ἔλαμπες ἐνὶ ζωοῖσιν Ἑῷος,
νῦν δὲ θανὼν λάμπεις Ἕσπερος ἐν φθιμένοις. Plato.

ii.

Δάκρυα σοὶ καὶ νέρθε διὰ χθονὸς, Ἡλιοδώρα,
δωροῦμαι, στοργᾶς λείψανον εἰς Ἀΐδαν,
δάκρυα δυσδάκρυτα· πολυκλαύτῳ δ' ἐπὶ τύμβῳ
σπένδω μνᾶμα πόθων, μνᾶμα φιλοφροσύνας.
οἰκτρὰ γὰρ, οἰκτρὰ φίλαν σε καὶ ἐν φθιμένοις Μελέαγρος
αἰάζω, κενεὰν εἰς Ἀχέροντα χάριν.
αἰ αἰ, ποῦ τὸ ποθεινὸν ἐμοὶ θάλος; ἅρπασεν Ἅιδας
ἅρπασεν· ἀκμαῖον δ' ἄνθος ἔφυρε κόνις.
ἀλλά σε γουνοῦμαι, γᾶ παντρόφε, τὰν πανόδυρτον
ἠρέμα σοῖς κόλποις, μᾶτερ, ἐναγκάλισαι. Meleager.

iii.

Στᾶλαι, καὶ Σειρῆνες ἐμαὶ, καὶ πένθιμε κρωσσὲ,
ὅστις ἔχεις Ἀΐδα τὰν ὀλίγαν σποδιὰν,
τοῖς ἐμὸν ἐρχομένοισι παρ' ἠρίον εἴπατε χαίρειν,
αἴτ' ἀστοὶ τελέθωντ', αἴθ' ἑτέρας πόλιος,
χὤτι με νύμφαν εὖσαν ἔχει τάφος, εἴπατε καὶ τό·
χὤτι πατήρ μ' ἐκάλει Βαυκίδα, χὤτι γένος
Τηνία, ὡς εἰδῶντι, καὶ ὅττι μοι ἁ συνεταιρὶς
Ἥριν' ἐν τύμβῳ γράμμ' ἐχάραξε τόδε. Erinna (?).

iv.

Κρηθίδα τὴν πολύμυθον, ἐπισταμένην καλὰ παίζειν,
δίζηνται Σαμίων πολλάκι θυγατέρες,
ἡδίσταν συνέριθον ἀεὶ λάλον· ἡ δ' ἀποβρίζει
ἐνθάδε τὸν πάσαις ὕπνον ὀφειλόμενον. Callimachus.

v.

Οὐκ ἔθανες, Πρώτη, μετέβης δ' ἐς ἀμείνονα χῶρον,
καὶ ναίεις μακάρων νήσους θαλίῃ ξὺν πολλῇ,
ἔνθα κατ' Ἠλυσίων πεδίων σκιρτῶσα γέγηθας
ἄνθεσιν ἐν μαλακοῖσι, κακῶν ἔκτοσθεν ἁπάντων·
οὐ χειμὼν λυπεῖ σ', οὐ καῦμ' οὐ νοῦσος ἐνοχλεῖ,
οὐ πεινῆς, οὐ δίψος ἔχει σ'· ἀλλ' οὐδὲ ποθεινὸς
ἀνθρώπων ἔτι σοι βίοτος· ζώεις γὰρ ἀμέμπτως
αὐγαῖς ἐν καθαραῖσιν Ὀλύμπου πλησίον ὄντος.

vi.

Οὐ γάμον, ἀλλ' Ἀΐδαν ἐπινυμφίδιον Κλεαρίστα
δέξατο, παρθενίας ἄμματα λυομένα.
ἄρτι γὰρ ἑσπέριοι νύμφας ἐπὶ δικλίσιν ἄχευν
λωτοὶ, καὶ θαλάμων ἐπλαταγεῦντο θύραι·
ἠῷοι δ' ὀλολυγμὸν ἀνέκραγον, ἐκ δ' Ὑμέναιος
σιγαθεὶς γοερὸν φθέγμα μεθαρμόσατο.
αἱ δ' αὐταὶ καὶ φέγγος ἐδᾳδούχουν παρὰ παστῷ
πεῦκαι, καὶ φθιμένᾳ νέρθεν ἔφαινον ὁδόν. Meleager.

vii.

Τίς, τίνος εὖσα, γύναι, Παρίην ὑπὸ κίονα κεῖσαι;
Πρηξὼ Καλλιτέλευς. καὶ ποδαπή; Σαμίη.
τίς δέ σε καὶ κτερέϊξε; Θεόκριτος, ᾧ με γονῆες
ἐξέδοσαν. θνήσκεις δ' ἐκ τίνος; ἐκ τοκετοῦ.

εὖσα πόσων ἐτέων; δύο κεἴκοσιν. ἦ ῥά γ' ἄτεκνος;
οὐκ, ἀλλὰ τριετῆ Καλλιτέλην ἔλιπον.
ζώοι σοὶ κεῖνός γε, καὶ ἐς βαθὺ γῆρας ἵκοιτο.
καὶ σοί, ξεῖνε, πόροι πάντα Τύχη τὰ καλά. Leonidas.

viii.

Ὤφελε μηδ' ἐγένοντο θοαὶ νέες· οὐ γὰρ ἂν ἡμεῖς
παῖδα Διοκλείδου Σώπολιν ἐστένομεν.
νῦν δ' ὁ μὲν εἰν ἁλί που φέρεται νέκυς· ἀντὶ δ' ἐκείνου
οὔνομα καὶ κενεὸν σῆμα παρερχόμεθα. Callimachus.

ix.

Ναυηγοῦ τάφος εἰμί· ὁ δ' ἀντίον ἐστὶ γεωργοῦ·
ὡς ἁλὶ καὶ γαίῃ ξυνὸς ὕπεστ' Ἀΐδης. Plato.

x.

Πλωτῆρες σώζοισθε καὶ εἰν ἁλὶ καὶ κατὰ γαῖαν·
ἴστε δὲ ναυηγοῦ σῆμα παρερχόμενοι. Plato.

xi.

Οὔνομά μοι—τί σε τοῦτο; πατρὶς δέ μοι—ἐς τί δὲ τοῦτο;
κλεινοῦ δ' εἰμὶ γένους. εἰ γὰρ ἀφαυροτάτου;
ζήσας ἐνδόξως ἔλιπον βίον. εἰ γὰρ ἀδόξως;
κεῖμαι δ' ἐνθάδε νῦν... τίς τίνι ταῦτα λέγεις;
Paulus Silentiarius.

xii.

Ἐμοῦ θανόντος, γαῖα μιχθήτω πυρί·
οὐδὲν μέλει μοι· τἀμὰ γὰρ καλῶς ἔχει·

xiii.

Τόσσ' ἔχω, ὅσσ' ἔφαγον τε καὶ ἔπιον, καὶ μετ' ἐρώτων
τέρπν' ἐδάην· τὰ δὲ πολλὰ καὶ ὄλβια πάντα λέλειπται.

xiv.

Ἐλπὶς καὶ σὺ Τύχη, μέγα χαίρετε· τὸν λιμέν' εὗρον.
οὐδὲν ἐμοί χ' ὑμῖν· παίζετε τοὺς μετ' ἐμέ.

xv.

Δάκρυα μὲν Ἑκάβῃ τε καὶ Ἰλιάδεσσι γυναιξὶν
Μοῖραι ἐπέκλωσαν δή ποτε γεινομέναις·
σοὶ δὲ, Δίων, ῥέξαντι καλῶν ἐπινίκιον ἔργων
δαίμονες εὐρείας ἐλπίδας ἐξέχεαν·
κεῖσαι δ' εὐρυχόρῳ ἐν πατρίδι τίμιος ἀστοῖς,
ὦ ἐμὸν ἐκμήνας θυμὸν ἔρωτι Δίων. Plato.

xvi.

Ἄρμενος ἦν ξείνοισιν ἀνὴρ ὅδε καὶ φίλος ἀστοῖς,
Πίνδαρος, εὐφώνων Πιερίδων πρόπολος. Plato.

xvii.

Εἶπέ τις, Ἡράκλειτε, τεὸν μόρον, ἐς δέ με δάκρυ
ἤγαγεν, ἐμνήσθην δ' ὁσσάκις ἀμφότεροι
ἥλιον ἐν λέσχῃ κατεδύσαμεν· ἀλλὰ σὺ μέν που,
ξεῖν' Ἁλικαρνησεῦ, τετράπαλαι σποδιή·
αἱ δὲ τεαὶ ζώουσιν ἀηδόνες, ἧσιν ὁ πάντων
ἁρπακτὴρ Ἀΐδης οὐκ ἐπὶ χεῖρα βαλεῖ. Callimachus.

xviii.

Ἡρέμ' ὑπὲρ τύμβοιο Σοφοκλέος, ἠρέμα, κισσὲ,
ἑρπύζοις χλοερὸν ἐκπροχέων πλοκάμους,
καὶ πέταλον πάντῃ θάλλοι ῥόδου, ἥ τε φιλόρρωξ
ἄμπελος, ὑγρὰ πέριξ κλήματα χευομένη,
εἵνεκεν εὐεπίης πινυτόφρονος, ἣν ὁ μελιχρὸς
ἤσκησεν Μουσῶν ἄμμιγα καὶ Χαρίτων. Simmias.

xix.

Ξεῖνε, τάφον παρὰ λιτὸν Ἀνακρείοντος ἀμείβων,
εἴ τί τοι ἐκ βίβλων ἦλθεν ἐμῶν ὄφελος,
σπεῖσον ἐμῇ σποδιῇ, σπεῖσον γάνος, ὄφρα κεν οἴνῳ
ὀστέα γηθήσῃ τἀμὰ νοτιζόμενα,
ὡς ὁ Διωνύσου μεμελημένος οἰνάσι κώμοις,
ὡς ὁ φιλακρήτου σύντροφος ἁρμονίης,
μηδὲ καταφθίμενος Βάκχου δίχα τοῦτον ὑποίσω
τὸν γενεῇ μερόπων χῶρον ὀφειλόμενον. Antipater of Sidon.

XX.

Ποιμένες, οἱ ταύτην ὄρεος ῥάχιν οἰοπολεῖτε,
αἶγας κευείρους ἐμβατέοντες ὅις,
Κλειταγόρῃ, πρὸς Γῆς, ὀλίγην χάριν, ἀλλὰ προσηνῆ
τίνοιτε, χθονίης εἵνεκα Φερσεφόνης,
βληχήσαιντ' ὄϊές μοι, ἐπ' ἀξέστοιο δὲ ποιμὴν
πέτρης συρίζοι πρηέα βοσκομέναις.
εἴαρι δὲ πρώτῳ λειμώνιον ἄνθος ἀμέρσας
χωρίτης στεφέτω τύμβον ἐμὸν στεφάνῳ,
καί τις ἀπ' εὐάρνοιο καταχραίνοιτο γάλακτι
οἰὸς, ἀμολγαῖον μαστὸν ἀνασχόμενος,
κρηπῖδ' ὑγραίνων ἐπιτύμβιον· εἰσὶ θανόντων,
εἰσὶν ἀμοιβαῖαι κἂν φθιμένοις χάριτες. Leonidas.

XXI.

Γαῖα φίλη τὸν πρέσβυν Ἀμύντιχον ἔνθεο κόλποις
πολλῶν μνησαμένη τῶν ἐπὶ σοὶ καμάτων.
καὶ γὰρ ἀεὶ πρέμνον σοι ἀνεστήριξεν ἐλαίης,
πολλάκι καὶ Βρομίου κλήμασιν ἠγλάϊσε,
καὶ Δηοῦς ἔπλησε, καὶ ὕδατος αὔλακας ἕλκων
θῆκε μὲν εὐλάχανον, θῆκε δ' ὀπωροφόρον.
ἀνθ' ὧν σὺ πρηεῖα κατὰ κροτάφου πολιοῖο
κεῖσο καὶ εἰαρινὰς ἀνθοκόμει βοτάνας.

V.

i.

Ὡς πρέπει, Ἄρτεμίς εἰμ'· εἰ δ' Ἄρτεμιν αὐτὸς ὁ χαλκεὺς
μανύει Ζηνὸς, κοὐχ ἑτέρου θύγατρα,
τεκμαίρου τὸ θράσος τᾶς παρθένου. ἦ ῥά κεν εἴποις·
πᾶσα χθὼν ὀλίγον τᾷδε κυναγέσιον. Diotimus.

ii.

Ἄλσος δ' ὡς ἱκόμεσθα βαθύσκιον, εὕρομεν ἔνδον
πορφυρέοις μήλοισιν ἐοικότα παῖδα Κυθήρης.
οὐδ' ἔχεν ἰοδόκον φαρέτρην, οὐ καμπύλα τόξα·
ἀλλὰ τὰ μὲν δένδρεσσιν ὑπ' εὐπετάλοισι κρέμαντο·
αὐτὸς δ' ἐν καλύκεσσι ῥόδων πεπεδημένος ὕπνῳ
εὗδεν μειδιόων· ξουθαὶ δ' ἐφύπερθε μέλισσαι
κηροχυτοῖς ἐντὸς λαροῖς ἐπὶ χείλεσι βαῖνον. Plato.

iii.

Παιδὸς ἀφ' ὑψηλῶν κεράμων ὑπὲρ ἄκρα μέτωπα
κύπτοντος (Μοῖρα νηπιάχοις ἄφοβον)
μήτηρ ἐξόπιθεν μαζῷ μετέτρεψε νόημα.
δὶς δὲ τέκνῳ ζωὴν ἐγκεχάριστο γάλα. Parmenio.

iv.

Αὐτομάτως, σατυρίσκε, δόναξ τεὸς ἦχον ἔαλλει;
ἢ τί παρακλίνας οὖας ἄγεις καλάμῳ;
ὃς δὲ γελῶν σίγησεν· ἴσως δ' ἂν φθέγξατο μῦθον,
ἀλλ' ὑπὸ τερπωλῆς εἶχετο ληθεδόνι.
οὐ γὰρ κηρὸς ἔρυκεν, ἑκὼν δ' ἠσπάζετο σιγὴν,
θυμὸν ὅλον τρέψας πηκτίδος ἀσχολίῃ. Agathias.

v.

Τανταλὶ παῖ, Νιόβα, κλύ' ἐμὰν φάτιν, ἄγγελον ἅτας·
δέξαι σῶν ἀχέων οἰκτροτάταν λαλιάν.
λῦε κόμας ἀνάδεσμον, ἰὼ, βαρυπενθέσι Φοίβου
γειναμένα τόξοις ἀρσενόπαιδα γόνον.
οὔ σοι παῖδες ἔτ' εἰσὶν· ἀτὰρ τί τόδ' ἄλλο; τί λεύσσω;
αἰ, αἰ, πλημμυρεῖ παρθενικαῖσι φόνος.
ἁ μὲν γὰρ ματρὸς περὶ γούνασιν, ἁ δ' ἐνὶ κόλποις
κέκλιται, ἁ δ' ἐπὶ γᾶς, ἁ δ' ἐπιμαστίδιος·
ἄλλα δ' ἀντωπὸν θαμβεῖ βέλος· ἁ δ' ἐπ' ὀϊστοῖς
πτώσσει· τὰς δ' ἔμπνουν ὄμμ' ἔτι φῶς ὁράᾳ·
ἁ δὲ λάλον στέρξασα πάλαι στόμα, νῦν ὑπὸ θάμβευς
μάτηρ σαρκοπαγὴς οἷα πέπηγε λίθος. Meleager.

vi.

Ἅδε τοι, Ἀρχίου υἱὲ Περίκλεες, ἁ λιθίνα 'γὼ
ἕστακα στάλα, μνᾶμα κυναγεσίας·

πάντα δέ τοι περὶ σᾶμα τετεύχαται, ἵπποι, ἄκοντες,
αἱ κύνες, αἱ στάλικες, δίκτυ' ὑπὲρ σταλίκων,
αἲ, αἲ, λάϊνα πάντα· περιτροχάουσι δὲ θῆρες·
αὐτὸς δ' εἰκοσέτας νήγρετον ὕπνον ἔχεις.

vii.

Πρέσβυν Ἀνακρείοντα χύδαν σεσαλαγμένον οἴνῳ
θάεο, δινωτοῦ στεπτὸν ὕπερθε λίθου,
ὡς ὁ γέρων λίχνοισιν ἐπ' ὄμμασιν ὑγρὰ δεδορκὼς
ἄχρι καὶ ἀστραγάλων ἕλκεται ἱμπεχόναν·
δισσῶν δ' ἀρβυλίδων τὰν μὲν μίαν, οἷα μεθυπλὴξ,
ὤλεσεν· ἐν δ' ἑτέρα ῥικνὸν ἄραρε πόδα.
μέλπει δ' ἠὲ Βάθυλλον ἐφίμερον, ἠὲ Μεγιστέα,
αἰωρῶν παλάμᾳ τὰν δυσέρωτα χέλυν.
ἀλλὰ πάτερ Διόνυσε, φύλασσέ μιν· οὐ γὰρ ἔοικεν
ἐκ Βάκχου πίπτειν Βακχιακὸν θέραπα. Leonidas.

viii.

Εἰκόνα πέντε βοῶν μικρὰ λίθος εἶχεν ἴασπις,
ὡς ἤδη πάσας ἔμπνοα βοσκομένας·
καὶ τάχα κἂν ἀπέφευγε τὰ βοίδια· νῦν δὲ κρατεῖται
τῇ χρυσῇ μάνδρῃ τὸ βραχὺ βουκόλιον. Plato.

ix.

Σιγάτω λάσιον Δρυάδων λέπας οἵ τ' ἀπὸ πέτρας
κρουνοὶ καὶ βληχὴ πουλυμιγὴς τοκάδων,

αὐτὸς ἐπεὶ σύριγγι μελίσδεται εὐκελάδῳ Πὰν,
ὑγρὸν ἰεὶς ζευκτῶν χείλος ὑπὲρ καλάμων·
αἱ δὲ πέριξ θαλεροῖσι χορὸν ποσὶν ἐστήσαντο
Ὑδριάδες νύμφαι, νύμφαι Ἀμαδρυάδες. Plato.

VI.

i.

Σκηνὴ πᾶς ὁ βίος καὶ παίγνιον. ἢ μάθε παίζειν
τὴν σπουδὴν μεταθεὶς, ἢ φέρε τὰς ὀδύνας. Palladas.

ii.

Γῆς ἐπέβην γυμνὸς, γυμνός θ' ὑπὸ γαῖαν ἅπειμι·
καὶ τί μάτην μοχθῶ, γυμνὸν ὁρῶν τὸ τέλος; Palladas.

iii.

Ἥρα λεπταλέον μυκτηρόθεν ἀμπνείοντες
ζώομεν ἠελίου λαμπάδα δερκόμενοι,
πάντες ὅσοι ζῶμεν κατὰ τὸν βίον· ὄργανα δ' ἐσμὲν,
αὔραις ζωογόνοις πνεύματα δεχνύμενοι.
εἰ δέ τις οὖν ὀλίγην παλάμῃ σφίγξειεν ἀϋτμὴν,
ψυχὴν συλήσας εἰς Ἀΐδην κατάγει.
οὕτως οὐδὲν ἐόντες ἀγηνορίῃ τρεφόμεσθα,
πνοιῆς ἐξ ὀλίγης ἤερα βοσκόμενοι. Palladas.

iv.

Πῶς τις ἄνευ θανάτου σε φύγοι βίε; μυρία γάρ σευ
λυγρὰ, καὶ οὔτε φυγεῖν εὐμαρὲς, οὔτε φέρειν.
ἡδέα μὲν γάρ σου τὰ φύσει καλὰ, γαῖα, θάλασσα,
ἄστρα, σεληναίης κύκλα καὶ ἠελίου·
τἄλλα δὲ πάντα φόβοι τε καὶ ἄλγεα· κῆν τι πάθῃ τις
ἐσθλὸν, ἀμοιβαίην ἐκδέχεται νέμεσιν.

v.

Ἠϊθέοις οὐκ ἔστι τόσος πόνος, ὁππόσος ἡμῖν
ταῖς ἀταλοψύχοις ἔχραε θηλυτέραις.
τοῖς μὲν γὰρ παρέασιν ὁμήλικες, οἷς τὰ μερίμνης
ἄλγεα μυθεῦνται φθέγματι θαρσαλέῳ,
παίγνιά τ' ἀμφιέπουσι παρήγορα, καὶ κατ' ἀγυιὰς
πλάζονται γραφίδων χρώμασι ῥεμβόμενοι·
ἡμῖν δ' οὐδὲ φάος λεύσσειν θέμις, ἀλλὰ μελάθροις
κρυπτόμεθα, ζοφεραῖς φροντίσι τηκόμεναι. Agathias.

vi.

Ἑζόμενος μὲν τῇδε παρ' εὐλαΐγγι τραπέζῃ
παίγνια κινήσεις τερπνὰ βολοκτυπίης.
μήτε δὲ νικήσας μεγαλίζεο, μήτ' ἀπολειφθεὶς
ἄχνυσο, τὴν ὀλίγην μεμφόμενος βολίδα.
καὶ γὰρ ἐπὶ σμικροῖσι νόος διαφαίνεται ἀνδρός·
καὶ κύβος ἀγγέλλει βένθος ἐχεφροσύνης. Agathias.

vii.

Ποίην τις βιότοιο τάμοι τρίβον; εἰν ἀγορῇ μὲν
νείκεα καὶ χαλεπαὶ πρήξιες· ἐν δὲ δόμοις
φροντίδες· ἐν δ' ἀγροῖς καμάτων ἅλις· ἐν δὲ θαλάσσῃ
τάρβος· ἐπὶ ξείνης δ', ἣν μὲν ἔχῃς τι, δέος·
ἢν δ' ἀπορῇς, ἀνιηρόν. ἔχεις γάμον; οὐκ ἀμέριμνος
ἔσσεαι· οὐ γαμέεις; ζῇς ἔτ' ἐρημότερος.
τέκνα, πόνοι· πήρωσις ἄπαις βίος. αἱ νεότητες
ἄφρονες· αἱ πολιαὶ δ' ἔμπαλιν ἀδρανέες.
ἦν ἄρα τοῖνδε δυοῖν ἑνὸς αἵρεσις, ἢ τὸ γενέσθαι
μηδέποτ', ἢ τὸ θανεῖν αὐτίκα τικτόμενον. Poseidippus (?).

viii.

Οἶδ' ὅτι θνατὸς ἐγὼ καὶ ἐφάμερος· ἀλλ' ὅταν ἄστρων
μαστεύω πυκινὰς ἀμφιδρόμους ἕλικας,
οὐκέτ' ἐπιψαύω ποσὶ γαίης, ἀλλὰ παρ' αὐτῷ
Ζανὶ θεοτροφίης πίμπλαμαι ἀμβροσίης. Ptolemy.

ix.

Πῖνε καὶ εὐφραίνου· τί γὰρ αὔριον, ἢ τί τὸ μέλλον;
οὐδεὶς γιγνώσκει. μὴ τρέχε, μὴ κοπία.
ὡς δύνασαι, χάρισαι, μετάδος, φάγε, θνητὰ λογίζου.
τὸ ζῆν τοῦ μὴ ζῆν οὐδὲν ὅλως ἀπέχει.
πᾶς ὁ βίος τοιόσδε, ῥοπὴ μόνον· ἂν προλάβῃς, σοῦ·
ἂν δὲ θάνῃς, ἑτέρου πάντα, σὺ δ' οὐδὲν ἔχεις.

X.

Κωμάζω χρύσειον ἐς ἑσπερίων χορὸν ἄστρων
λεύσσων, οὐδ' ἄλλων λὰξ ἐβάρυνα χορούς·
στέψας δ' ἀνθόβολον κρατὸς τρίχα τὴν κελαδεινὴν
πηκτίδα μουσοπόλοις χερσὶν ἐπηρέθισα.
καὶ τάδε δρῶν εὔκοσμον ἔχω βίον· οὐδὲ γὰρ αὐτὸς
κόσμος ἄνευθε λύρης ἔπλετο καὶ στεφάνου.

Marcus Argentarius.

XI.

Ἠράσθην· τίς δ' οὐχί; κεκώμακα· τίς δ' ἀμύητος
κώμων; ἀλλ' ἔμάνην. ἐκ τίνος; οὐχὶ θεοῦ;
ἐρρίφθω· πολιὴ γὰρ ἐπείγεται ἀντὶ μελαίνης
θριξὶ ἤδη, συνετῆς ἄγγελος ἡλικίης.
καὶ παίζειν ὅτε καιρὸς, ἐπαίξαμεν· ἡνίκα καὶ νῦν
οὐκέτι, λωϊτέρης φροντίδος ἁψόμεθα.

Philodemus.

NOTES.

THE commentators principally laid under contribution for the following notes are—for Homer; Heyne, Döderlein, Nitzsch, Faesi, Ameis, and Baumeister: for the poets of the lyrical period; Bergk, Schneidewin, and Dissen: for Æschylus; Klausen, Schütz, Linwood (Lexicon), Conington, and Paley: for Sophocles; Elmsley, Hermann, Ellendt (Lexicon), Linwood, Wunder, Dindorf, Meineke, and Lobeck: for Euripides; Paley: for the comic poets; Bekker, Bothe, Mitchell, A. Müller, and Meineke: for the fourth part; Wüstemann and Jacobs.

I.

EPIC POETS.

For the later Greeks, as for us, the Homeric poetry was the beginning of Greek literature; and they were not less ignorant than ourselves of its date, the mode of its composition, and its history. The short sum of what ancient testimony has handed down and modern criticism has inferred as probable with regard to these questions is as follows:—

At some period, probably between 900 and 700 B. C., before historical events began to be contemporaneously recorded in Greece, a number of poems were composed in hexameters, chiefly on the great national subject of the war of Troy and the heroes who bore a part in its conduct. These poems were of three species; one kind truly epic, treating of some portion of the war or its consequences as a connected series of events leading up to a single issue, another

biographical, treating of the adventures of particular chiefs from birth to death, and a third genealogical, treating of lists of successive personages, heroic or divine, without any chronological or poetical unity. Of the first kind were the Iliad and Odyssey; of the third Hesiod's Theogony and Eoiæ or Catalogue of female characters: of the second no example remains to us. Many of the compositions of the first and third kinds seem to have been long regarded as equally Homeric, but the Iliad and Odyssey were the most popular, and at some time after Herodotus came to be considered as in a peculiar sense the works of Homer as distinguished from the authors of the rest. Of the two poems so distinguished by ancient taste the Odyssey was almost certainly composed as one work, with perhaps the exception of some portions, such as the eleventh and twenty-fourth books, and part of the twenty-third and some scattered passages of less importance, which were not always accepted as genuine by antiquity, and bear marks in themselves of being additions to the original substance. The bulk of the Iliad also was probably composed as one poem, on the subject of the wrath of Achilles, but books 2 to 7 inclusive and books 9, 10, 22 and 24 do not perfectly harmonise with the remainder, and may perhaps be a somewhat later enlargement of the original design into one comprehending not merely the consequences of Achilles' wrath, but also a general account of the chief events which led to the fall of Troy. Whether or not this theory of original bases and subsequent additions be well founded, it cannot be doubted that substantially the whole of each poem was composed in an age in which the epic faculty remained still fresh and unimpaired. But it does not follow either that the two poems or that the whole of either was the work of one mind. Even ancient critics questioned the identity of authorship of the Iliad and Odyssey; and it is quite uncertain whether either of them was as a whole the production of a single author or was the joint composition of a guild of hereditary bards.

What seems certain is that the Iliad and Odyssey had reached nearly their present form before the time of Solon's laws. Cicero and Pausanias gave currency to a fable, apparently unsupported by

any evidence, that Peisistratus first collected and pieced together scattered epic lays into these consistent wholes. But the probability is that they were committed to writing in almost their present state about 650 B. C., and thenceforth at least underwent no material change. Their preservation down to that time without fatal loss is to be attributed to the practised memory and Homerised taste of the professional reciters or rhapsodists, Homer's curators and heirs.

By the seventh century the epic impulse seems to have died away as the form of society changed in Greece, and not only were no new epics of importance produced, but the Iliad and Odyssey gradually began to pass from the public places into schools and homes. But at the same time copies began to be multiplied and the text to be carefully guarded from corruption. As the substance of a liberal education, as a treasury of rhetoric, as an inexhaustible mine of philosophical and political problems, as acknowledged authorities on matters of history, genealogy, and morality, and the source whence poets drew their inspiration, as well as through the reverent admiration which they never ceased to command, they passed down in generally good preservation to the Alexandrian grammarians.

These critics exerted great powers, with the advantage of having to deal with a yet living language, to purify and correct the great mass of epics which had been preserved to them. They included the two Homeric works in a general edition or cycle, which consisted of an arrangement of all the principal epic poems according to the relative chronology of their subjects, so as to form a complete course of heroic narrative, but bestowed their chief pains on the Iliad and Odyssey. Zenodotus cleared the text of all that seemed to him contradictory or unworthy; Aristophanes restored much that seemed to have fallen out or to have been unjustly rejected; and Aristarchus, chief of the three, combining the results of their labours with his own, produced a text and commentary which are the basis of our readings and interpretation of Homer. The text as we now find it is in the main as it was fixed by him; for though the extant manuscripts, with the exception of a portion of the Iliad which is found in a very ancient uncial manuscript, are not older than the eighth or ninth century

(that is, at least nine hundred years later than the time of Aristarchus), and are in many places very inaccurate, they are supplemented by scholia which preserve much of the results of his criticism.

Originally the Homeric poems were recited by the Homerids or bards in person, with a prelude and perhaps an occasional accompaniment on a harp; afterwards by professional rhapsodists, who with laurel-boughs in their hands, and, in later times, distinguished by coloured dresses, of red for the Iliad and of purple for the Odyssey, singly or by parts recited particular books or even the whole poems, generally without any musical accompaniment, but with marked rhythm and appropriate gestures, to assembled crowds at banquets and public festivals. The fact that these songs were primarily intended for the ear and not for the eye explains many of their peculiarities, such as the plain structure and shortness of the sentences, the customary epithets and formulas often repeated, and those frequent transitions and apostrophes, the harshness of which would be much lessened in recitation, and which might even be especial opportunities for the display of the reciter's art in the production of sudden dramatic effects and picturesque impersonations.

Hesiod was generally thought by the Greeks to have been either the senior or the contemporary of Homer. The author of the Works and Days (or Calendar of Husbandry), which alone (Pausanias says) of the Hesiodic poems was admitted by the Bœotians to be genuine, states that he lived at Ascra near Helicon, and that his father had come from Kyme in Æolis.

The Homeric Hymns are of different dates, probably ranging from 750 to 500 B. C. They appear to have been originally composed as proems or overtures to recitations of Epic poetry.

ILIAD.

I.

[III. 130–244.]

THE scene as the poet conceived it seems to be this:—The ships of the Greeks lie drawn up in a long row on the sea shore. Troy stands three or four miles inland on a low terrace of Ida, defended by walls and towers at intervals, and with a small isolated hill-citadel or Pergamus, rising immediately behind, and mount Ida in the rear of all. From the ships up to the town an open plain rises gradually, broken by a few sepulchral mounds, by the fountains from which Scamander flows off to the right to be joined by Simois, and by a beech-tree and a small hillock in front of the Scæan gate, which is in the middle of the wall directly facing the ships. From this gate the Trojans have issued and are ranged near the hillock, separated from the Greeks by the narrow space cleared for the combat between Paris and Menelaus. Priam and his councillors and the two elders of the people are seated on the gate, from whence they look over the armies towards the coast and the line of ships below.

line 1. *νύμφα φίλη* is a mere expression of fondness, without reference to Helen's condition as a wife or otherwise.

9. *τῷ κε νικήσαντι* = *ὃς ἂν νικήσῃ*, whoever may conquer.

17–19. *οἱ* is demonstrative and refers to Ucalegon and Antenor. —There, by Priam and Panthus and Thymœtes, &c., Ucalegon and Antenor, two elders of the people, sages both, were sitting over the Scæan gate.

The persons named with Priam are his kinsmen and friends; to whom are opposed the two public councillors. The point is in Helen's conquest even of these aged critics and opponents of the war.

21. *δὴ* belongs in sense to *γήραϊ*, in their old age: *i.e.* they did not cease from war until old age forced them.

24. of such sort were they, those leaders of the Trojan people,

then sitting on the wall.—The poet seems to indicate the existence in Troy of a popular party who, like Polydamas in Il. 12. 211 sq., are opposed to the war.

24. *εἰς ὦπα*—to look at her face.

27. *οὐ νέμεσις*—no blame.

32. *ἐκαλέσσατο φωνῇ, δεῦρο κ.τ.λ.*—summoned her to him, calling out to her, 'Come hither, dear child, and sit before me.'

37. *ὡς* repeats the *ὄφρα* of v. 34, and vv. 35, 36 are in sense parenthetical. 'Come to see those who were once your kinsmen and friends: .. that they are now in arms against me I blame not you, but the gods: .. come, and name them for me.'

38. *κεφαλῇ*—in stature; literally, with the head: the heads of others tower over him.

44. Would that I had preferred death.

46. *ὁμηλικίην*—the companions of my youth—is concrete, like 'juventus' in Latin or 'youth' in English, meaning the body of youth as well as youthfulness.

47. *τὸ καὶ .. τέτηκα* is strictly a perfect—wherefore I am wasted with weeping.

51. *εἴ ποτ' ἔην γε*. This expression occurs only in pathetic passages referring to a lost past. It seems to preserve a temporal sense which, though often retained in *ἐπεὶ ἐπειδή* &c., is otherwise lost in *εἰ*, and it means—when indeed he was so;—when he once was,—what he is not now. No other explanation agrees with every passage. The natural force of *εἰ* is however better preserved by translating in some places 'if really he (or I) was,' or with a shade of wish, 'if only he were.'

54. lit., many indeed were they who owed you service.—The reference is to the greatness of the nation which could furnish such a host. The pluperfect tense is used not because the same state of things does not continue, but like our 'was' for 'must have been,' to express a cause which is made evident by the event.

77. *ἀγγελίης σεῦ ἕνεκ'*—on an embassy about you: which genitive follows *ἕνεκα* is uncertain; either *ἀγγελίης* is an old use of the genitive and *ἕνεκα σεῦ*, 'on an embassy in order to recover you,' or

ἀγγελίης is taken with ἕνεκα and governs σεῦ, or perhaps both genitives are governed by ἕνεκα. The first of these three explanations is supported by 13. 252, ἦέ τευ ἀγγελίης μετ' ἔμ' ἦλυθες; and 15. 640; which prove the words ἀγγελίης ἐλθεῖν κ.τ.λ. to mean 'going on an embassy.'

82. ἄμφω .. γεραρώτερος. The construction changes from the nominative of the whole to the nominative of the part.

84. ἐπιτροχάδην means fluently, as in Od. 18. 26. 'Menelaus indeed (ἦτοι) spoke fluently enough, not in many words but very clearly.' The readiness and easy flow of Menelaus are contrasted with the apparent awkwardness, followed by a torrent of eloquence, of Odysseus.

85. ἔπει οὐ πολύμυθος ἦ καὶ γένει ὕστερος ἦεν gives two reasons for, or explanations of, the fact that the words of Menelaus were παῦρα: viz. first, that he was not a man of many words, or secondly, perhaps that he was a younger man. There is a similar use of ἦ καὶ to express an alternative explanation in Od. 7. 263, Ζηνὸς ὑπ' ἀγγελίης, ἦ καὶ νόος ἐτράπετ' αὐτῆς.

86. οὐδ' ἁφαμαρτοεπὴς—'He spoke no more than just the thing he thought.' (Pope.)

87. ὅτ' ἀναΐξειεν. The optative carries on the frequentative force of ὔφαινον in v. 83, 'at any time when he arose.'

88. στάσκεν—he would stand a little while. κατὰ χθονὸς—down on the ground.

89. neither backwards nor forwards, i. e. not at all.

91. lit., You might take him for one in a passion, and simply foolish. "Some chafed and angry idiot, passion-fixt." (Cowper.) τε –τε often in Homer has not so much the force of—both—and—as of a statement of equivalence or close connection between two things, like -que in Virgil. So here—dumb, because of or through the mere fact of his being vehemently angry. Cp. Il. 15. 234, φράσομαι ἔργον τε ἔπος τε—I will contrive accomplishment equivalent to my promise; Od. 2. 272, ἔργον τε ἔπος τε τέλεσσαι—to make the deed like the word; Od. 6. 208, δόσις δ' ὀλίγη τε φίλη τε—the same gift which is little to give is received with joy: Herod. 3. 135,

ταῦτα εἶπε· καὶ ἅμα ἔπος τε καὶ ἔργον ἐποίεε. *αὔτως* means simply, the thing itself and nothing more.

95. Either, Then we did not at all so much consider the form which we saw (as the words which we heard); or, Then not at all so much did we criticise his looks (as we did before). Whichever explanation is adopted the line is weak, and perhaps spurious, since *εἶδος* and *ἰδόντες* generally have the digamma.

106. *οὓς γνοίην*, 'whom I should know,' sc. if Priam were to ask about them.

109. *αὐτοκασιγνήτω* is merely explained and repeated 'more epico' in the next words—*μοι μία*—the same as mine.

112. *αὖτ'* is a stronger substitute for *δὲ*.

114, 115. The earth already held them in Lacedæmon, there in their own land.

II.

[IV. 422–456.]

line 2. The emphasis is on *Ζεφύρου*—under the influence of the West wind stirring them.

3. *πόντῳ* is opposed to *χέρσῳ*—they gather out at sea and break on the land. The dative is one of place.

5. *κυρτὸν ἰὸν*—rising in a bow.

9. that so great a host could be following in silence, yet having a voice in them.

12–15. *Τρῶες*—*Τρώων*. The construction is broken by the simile, and resumed in v. 15.

In vv. 13, 14, *ἀζηχὲς μεμακυῖαι* are the important words: they,—as sheep in a rich man's fold, ten thousand of them, stand bleating incessantly . . ,—their noise is compared to the clamour of the Trojans.

16. *θρόος* is—language. Cp. *ἀλλόθροος*.

17. *πολύκλητοι*—summoned from many places.

18, 19. These (sc. the Trojans) Ares, those (sc. the Greeks) Athene, urged on.—The personifications which follow cannot be confined to either army.

21. She when she first comes to a head is small.

23. *νεῖκος ὁμοῖον* — mutual strife; or more literally, 'which is equally shared by both.'

34. *τηλόσε* belongs rather to *δοῦπον* than to *ἔκλυε*—their thunder rolls far away to where the shepherd listens on the mountains. The rhythm is accommodated to the sense. Dactylic rapid and abruptly broken at first, it becomes spondaic and hard where the floods meet at the bottom, then full and sonorous, suggestive of thunder within the hollow ravine.

III.

[VI. 392–502.]

line 5. *Ἠετίων* by attraction to *ὅς* instead of the genitive *Ἠετίωνος*.

16. *δαιμόνιε* is gently expostulatory, as Pope's "Too daring prince."

28. *πτελέας*—the barren elm—appropriate to the dead.

37. *βάλ' Ἄρτεμις*—of a sudden painless death—from natural causes. Cp. Od. 9. 173, 198, &c.

38–9. "Yet all these gone from me, thou amply rend'rest all." (Chapman.) The force of *δὲ* is—you are all which they were, and more, you are my husband.

45. As elsewhere, the meaning is simply—the two Ajaces.

47. *ἠ—ἠ*—simply—either—or.—There is no continuity of construction with the previous lines, but the asyndeton gives the connexion a closeness which implies a reason.

55. *ἀρνύμενος*—maintaining (lit. winning) my father's glory and my own.

61. *οἵ κεν πέσοιεν*—should they fall, as they are like to do.

65–6. Hector supposes that Andromache will be the prize either of Agamemnon (*ἐν Ἄργει*), or of Menelaus (*Μεσσηΐδος*—in Laconia), or of Achilles (*Ὑπερείης*—in Thessaly). *πρὸς*—at the bidding of.

72. When thou lackest such a husband to ward off for thee the day of captivity.

73. "The solid heap of night Shall interpose and stop mine ears against thy plaints and plight." (Chapman.) Rather however—may the solid night, &c.

79. ἑλκηθμοῖο in construction depends on πυθέσθαι, but in sense on βοῆς—thy cry at being dragged as a captive.

87. ὧδε—like me.

88–89. The force of εἴπῃσι is future, as above, v, 68; the construction changing to a wish at φέροι δ'. The accusative δνίοντα follows εἴπῃσι—say of him when coming back from the war, &c.

98. "Noble, ignoble, fate controls: once born, the best must die." (Chapman.)

105. "But oft Turn'd as she went, and, turning, wept afresh." (Cowper.)

IV.

[VIII. 553–565.]

line 1. οἱ sc. the Trojans. γεφύρας is an accusative of motion after ἐπί. γεφύρα either is the ridge or line of battle, answering to the banks of a river (cp. Il. 5. 88–9), or is, according to the old interpreters, the space between the two armies, like μεταίχμιον.

2–7. "Fires round about them shin'd—
As when about the silver moon, when air is free from wind,
And stars shine clear; to whose sweet beams, high prospects, and the brows
Of all steep hills and pinnacles, thrust up themselves for shows;
And even the lowly valleys joy, to glitter in their sight,
When the unmeasured firmament bursts to disclose her light
And all the signs in heaven are seen that glad the shepherd's heart."
(Chapman.)

5–6. The idea is that the cliffs and peaks shew because the thick ἀὴρ which usually conceals them at night is now lifted away, so that they are illuminated by the clear αἰθὴρ of upper space. The

objects are named in the order in which they are struck by the light, first the highest pinnacles of the hills, then their shoulders, and last the glades below. Cp. VIII. vv. 5–7 infra. Ἂρ' is used merely to introduce a change of nominative. ὑπερράγη—is opened up.

9. Ἰλιόθι πρό—lit., forth in front of Ilium.

11. σέλας is not construed with πὰρ ἑκάστῳ but with εἵατο—sat in the glow. It is a dative of place.

" So Hector said, and sea-liked roar'd his host;
Then loosed their sweating horses from the yoke,
And each beside his chariot bound his own;
And oxen from the city, and goodly sheep
In haste they drove, and honey-hearted wine
And bread from out the houses brought, and heap'd
Their firewood, and the winds from off the plain
Roll'd the rich vapour far into the heaven.
And these all night upon the bridge * of war
Sat glorying; many a fire before them blazed:
As when in heaven the stars about the moon
Look beautiful, when all the winds are laid,
And every height comes out, and jutting peak
And valley, and the immeasurable heavens
Break open to their highest, and all the stars
Shine, and the shepherd gladdens in his heart:
So many a fire between the ships and stream
Of Xanthus blazed before the towers of Troy,
A thousand on the plain; and close by each
Sat fifty in the blaze of burning fire;
And champing golden grain, the horses stood
Hard by their chariots, waiting for the dawn.†

*Or ridge.

† Or more literally—

And eating hoary grain and pulse the steeds
Stood by their cars, waiting the throned morn."

(Tennyson.)

V.

[IX. 308–426.]

line 2. It must be that I say out this word freely as I think and as will come to pass. The article before *μῦθον* is a real article and the antecedent of *ἥπερ φρονέω*.

4. That I may not have you sitting by me and moaning, one here and another there.

6. Who whilst he says one thing hides another in his heart.

7–15. lit., But I will tell truly what I judge best for me to do. Not with me at least is Agamemnon, Atreus' son, like to prevail, neither with any of the Danai beside me, now that it seems it was to be a bootless toil, the fighting with men who were enemies, incessantly day after day, and (now that) there is the same portion if a man skulks as if he were to fight hard, and in one honour alike are the coward and the brave, (and) the worker and the idle alike die, and I am advantaged nothing after I have endured so many hardships with my soul, ever exposing my life in fighting.

9. The force of *ἄρα* is—since it seems it is (or—since it turns out) to have been a bootless task.

10. *ἐπὶ* is—with, or, among; as in B. 11. 442, *ἐπὶ Τρώεσσι μάχεσθαι*.

11. *ἴση καὶ εἰ* is like the Latin 'eadem ac si.' *μένοντι*—if he skulks or malingers; elsewhere expressed by *ἀπὸ πτολέμοιο μίνειν*. It is equivalent to *εἴ τις μένοι*—there is the same reward to a man if he skulks as if he fights hard.

15. *πολεμίζειν* is an appended explanation of the way in which he exposed his life, and in later Greek would have been *ἐς τὸ πολεμίζειν*.

18. *κακῶς δ'* &c. is the simple Homeric way of expressing what in later Greek would be a dependent clause. The meaning is—although it goes hard with herself. *ἄρα* is inferential;—although the consequence is that she fares ill herself.

20. Fighting with men who are fighting for their wives. Or

perhaps the words *δάρων ἕνεκα σφετεράων* may mean—in order to take their wives, as Achilles had taken Briseis; or, lastly, *σφετεράων* may be used as in Hesiod, though not elsewhere in Homer, for the second person—fighting with men to regain your women (sc. Helen).

24. And all these I ever brought and gave, &c. The form *-σκον* of the imperfect is used to express either frequency, as here and in v. 26, or habit, as in I. v. 88 supra.

25. *ὄπισθε*—in the rear, explained by the next words.

26. "Having all received, little distributed, and much retained." (Cowper.) *διὰ* is to be taken with *δασάσκετο*.

27. For *ἄλλα* Bekker conjectures *ἄσσα*; but the construction is probably broken, and *ἄλλα* is really opposed to *ἐμεῦ ἀπὸ μούνου*.

30. *δεῖ* is nowhere else used in Homer, and is probably a personal verb—yet what is it that obliges the Argives, &c.?

33–34. "And of all mankind Can none be found who love their proper wives But the Atridæ? There is no good man Who loves not, guards not, and with care provides For his own wife." (Cowper.)

41–43. are ironical. "He hath completed many mighty works Without my aid; hath built a lofty wall, And dug a trench around it, wide and deep, And in the trench hath fixed a palisade." (Earl of Derby.)

46. *ἐθέλεσκε*. See on v. 24. *ἀπὸ τείχεος* means not—from the wall, but—at a distance from the wall.

49–52. *νῦν δ' ἔπει οὐκ ἐθέλω*, &c.—*ὄψεαι*. The construction is changed through agitation, as in many other passages in this speech.

54. *ἐρεσσέμεναι μεμαῶτας*—men eager to row.

56. On the next day but one after they start.

57. The point is that Achilles is rich enough to despise Agamemnon's offers. *ἐνθάδε ἔρρων* is—coming here to no good. Cp. infra v. 70.

60. I will take with me at any rate what I got by lot, but my special gift I cannot take.

62. *τῷ*—to him.

65–66. *οὐδ' ἂν*, &c. The point is that Agamemnon for all his shamelessness, though he may perhaps face the other Greeks, yet (*οὐδ'*) will not dare to look Achilles in the face. *κύνεός περ ἐὼν*

repeats *ἀναιδείην ἐπιειμένος*—though *that* shamelessness of his be as great as though he were a dog.

67. A zeugma, for *βουλὰς συμφράσσομαι* and *ἔργον συμπράξω*. *οὐδὲ μὲν* has the force of—much less.

68. Though he would not twice cozen me! Let him content himself with once. With that, let him go his way for me—to ruin.

71. "I detest his gifts, and him Do honour as the thing which most I scorn." (Cowper).

72. *οὐδ'*—No! not. An answer to an imaginary proposition.

76. *ἑκάστας*, sc. *πύλας*.

80. *δόμεναι ἀπὸ*—pay off.

81. "I will not wed the daughter of your chief, Of Agamemnon. Could she vie in charms With golden Venus, had she all the skill Of blue-eyed Pallas, even so endow'd She were no bride for me. No. he may chuse From the Achæans some superior prince, One more her equal." (Cowper.) *ὅστις οἵ τ' ἐπέοικε κ.τ.λ.* is lit.—who is a fit husband for her and who is more of a king.

87. The common reading *γαμέσσεται* makes a weak cæsura in the fourth foot, which is not elsewhere found in Homer unless when the line ends with a word of four syllables. Aristarchus himself read *γε μάσσεται*—Peleus will surely find a wife for me himself.

88. i. e. Hellas in its narrower sense, perhaps the only one known to Homer, of a district adjoining Phthia.

91. *ἔνθα* belongs to *γήμαντι*—there marrying (i. e. marrying a daughter of Phthia). *εἰκυῖαν* may perhaps be sarcastic—one more befitting my rank than is this chief's daughter. Cp. *v.* 85.

101. *ἐλθεῖν* in construction depends on *λεῖστη* and *ἐλεστή*, but in sense belongs to *ψυχή*—but a man's life—for that to come again—is not to be had either by spoiling or by capturing.

102. *ἀμείψεται* is aor. 1 subj.

103. *με* depends on *φίρεμεν*. *διχθαδίας*—divided, i. e. alternative.

106. *ὤλετο*. The aorist is used to express what is fated, and is therefore as certain as if it were already accomplished.

115. *τὸ γὰρ γίρας ἐστι γερόντων*—for this it is the office of the aged chiefs of the Greeks to consider.

VI.

[IX. 496–514.]

The meaning is as follows.—The spirit of infatuation, or Ate (in this case the personified folly of Agamemnon), has done a wrong. In order to repair this wrong the repentant prayers of the injurer (Agamemnon) follow after her:—they are represented as halting, wrinkled, blinking, while she is strong and vigorous, bounding forwards in the work of evil. If the prayers prevail and the injured person relents and forgives, they recompense his mercifulness by granting his own prayer in his own time of need; but if he is obdurate and refuses to grant the mercy which they ask, then they move Zeus to send on him the spirit of infatuation and mischief in order to draw him into the evil which is to be the punishment of his unmercifulness.

line 6. *τις* repeats *ἄνθρωποι*—one of them.

7. For there are Litæ, daughters of great Zeus.

8. The Litæ are called lame, and puckered, and crooked-sighted, because the offence is hard to be overtaken by the halting prayers of repentance, and the way is hard for them to find.

9. *αἵ ῥά τε*—and these are they. *ῥα* emphasises the relative *αἵ*. *ἄτης* is the genitive after *ἀλέγουσι*—take heed of the mischief she works, 'watch her.'

17. *τῷ* is emphatic;—that him in return infatuation may visit.

VII.

[XI. 544–574.]

line 2. *ὄπιθεν*—at his back, i. e. towards the front of the battle.

3, 4. retired glaring askance upon the throng as a wild beast glares, ever turning as he went, and but a little moving knee behind knee in turn. The *ὅμιλος* is the throng of the Trojans, not that of his friends, as is proved both by the comparison *θηρὶ ἐοικὼς*, and by the supplementary explanation *ἐντροπαλιζόμενος*—turning as he retired.

11. *τάς τε τρεῖ*—which he fears.

14. *περὶ*—he feared for the ships of the Achæans.

15. *ἐβιήσατο* is not—passively resists, but—overbears, or—takes his way in spite of.

16. *ἀμφὶς* particularizes *περὶ*—'over whom, on his two sides.'

19. *σπουδῇ*—with much ado.

23. *μνησάσκετο*—would bethink him of. So *ἐρητύσασκε*' and *τρωπάσκετο*.

VIII.

[XII. 278–289.]

line 1–12. lit., But from them—thick as may fall snow-flakes in a wintry day when all-wise Zeus is arisen to snow, shewing forth to men his shafts, and hushing the winds, showers ceaselessly until he covers the tall mountain-peaks and high forelands, (then) the blooming plains and fat tillage of men (below), and last they overspread bay-line and beach of the hoary sea—the flow of its tide their bound—and all else envelope fold on fold as Zeus' storm falls heavily—so thick from each side at the other flew the stones, from Greek at Trojan, from Trojan at Greek, as they hurled, and loud over all that rampart rose the din.

1. *τῶν* refers to both Trojans and Greeks. Cp. v. 10.

4–9. *χέει, καλύψῃ*; sc. Ζεὺς: *κέχυται* and *μιν* are to be referred to *χιὼν* or *χιόνα*: *εἱλύαται* is passive—all else is enveloped from above.

5–8. The objects are mentioned in the order in which the snow covers them; the *κορυφαὶ*, the *πρώονες*, and the *πεδία*. *ἐπὶ* is to be taken with *κέχυται*.

7. *πολιῆς* is a merely customary epithet not altogether appropriate here. The *λιμένες* are the shores of the bays, not the bays themselves.

10. This line explains *ἀμφοτέρωσε* in v. 9.

11. *βαλλομένων* refers to *τῶν* in v. 10—from them as they were hurling.

IX.

[XV. 263–280.]

line 3. This touch is inserted either to increase the general idea of freshness and vigour, or, more probably, as indicating that the steed when set free rushed to the stream in which he was accustomed to plunge.

6. The construction seems to be thus suddenly changed in order to retain ἵππος as the nominative as long as possible, and yet at the last moment to avoid the heaviness of a passive verb by the substitution of γοῦνα as the nominative so soon as the time comes for the limbs to be mentioned.—Lightly his limbs carry him to his accustomed places (ἤθεα), the pasture of the horses.

7. λαιψηρὰ is adverbial; an usage of the neuter plural not infrequent in Homer.

10. Here, as elsewhere in Homeric similes, the aorist is used without any notion of time.

X.

[XVI. 666–683.]

line 3. [ἐλθὼν] ἐκ βελέων is a pregnant construction for—having taken him out of the fight. Cp. v. 13. ἐλθὼν goes with κάθηρον.

9. ταρχύσουσι suits neither τύμβῳ nor στήλῃ. The construction is what is called a brachylogical zeugma.

10. "And mound and column raise, The fitting tribute to the mighty dead." (Earl of Derby.)

XI.

[XVII. 424–447.]

line 7. ἀρ in reality refers to what follows.—Though he lashed, and besought, and threatened them, yet, &c.

9. πλατύν. The narrow strait of the Hellespont was looked on as a river, and in this view is called broad.

16. ἐμαίνετο, sc. with the dust on the ground.

19. κινήσας. Here an expression of sympathy or regret: in Od. 5. 376—of satisfaction at the misfortunes of Odysseus, and of promise of further ones.

XII.

[XVIII. 65–126.]

line 4. ἐπισχερώ, lit., following close after one another.

10. The very things, even as you prayed for them before, have been accomplished to you at the hand of Zeus.—τὰ is explained by the next line.

22–24. Better for me had it been had you lived where you were (αὖθι), with the immortal daughters of the sea, and Peleus had wedded a mortal wife. But now—(the gods have ordered it as they have) only that you too might have to sorrow for the loss of your son.

26. οὐδ' ἀνωγέν—will by no means let me.

34. αὐτίκα refers back to and accepts the αὐτίκα of Thetis' threat in v. 32.—And let me be dead at once! since I was not to, &c.

37. νῦν δ'—the sense is suspended till v. 50, νῦν δ' εἶμ', &c.

56. ὁμοίη, sc., like that of Heracles.

57. νῦν δὲ is opposed to ἔπει κε θάνω.

61. γνοῖεν δ'—but may they learn!

XIII.

[XVIII. 203–242.]

line 5. ὡς ὅτε is merely equivalent to ὡς. There is no separate apodosis to ὅτε ἵκηται.

6. τὴν is a relative.

7. Either (1) οἵ τε is to be taken as two words, 'and they,' sc. the besieged, 'contend all day in hateful war, coming from within the city.' The objection to this mode of taking the passage is the use of τε as a particle of transition. Or, (2) οἵτε may be read as a

single word referring to δῆϊοι, 'who contend, etc., coming from their own city.' Here, again, there is some want of force in the use of ἐκ. Or, (3) perhaps better, οἵτε may refer to νησιῶται understood in νήσου.

11. αἴ κέν πως—if haply, or in the hope that.

13. Thetis had warned him not to venture into the fight, as the next line explains.

17. The emphasis is on ἀριζήλη.—As when loud is the voice.

18. ὕπο &c. depends either on ἀριζήλη or on ἴαχε, or on φανῇ, a voice sent forth by—a frequent use of the preposition.

28. ἔνθα δὲ καὶ τότ'—There, even then.

38. ἀέκοντα, i. e. Here sent the sun to rest before his time, to give space for Achilles' grief.

XIV.

[XXI. 67–113.]

line 3. ἄρ'—and so: i. e. because he stooped.

6. In the other hand he was holding the keen spear, and would not let go.

14. νῦν—νῦν are parallel in construction—And now I am just ransomed, but eleven days since, and now already again, &c.

27. ἐπέλασσε, sc. ἐμὲ σαῖς χερσί.

28–30. A curious expression of the feeling that guilt extended only to the nearest blood-relations of a murderer; the half-blood is not to be reckoned.

35. The force of τι is—by possibility.—I might perhaps.

37. The construction is—οὐκ ἔσθ' ὅν κε θεός γε βάλῃσιν κ. τ. λ., ὅς τις θάνατον φύγῃ.—There is no one that the god may give to my hands who shall escape death.

38. Ἰλίου is to be scanned Ἰλῐ̆ŏ.

39. περὶ δ' αὖ—but most exceedingly of all.

44. But over me too death and mighty fate impends. τοι is a particle, and not the pronoun of the second person, which always takes the form σοι when emphatic.

45–47. There shall be a time, be it morning or evening, or high day, a time when from me too one shall take my life in battle, whether it be by thrust of spear or by arrow from the string. The subjunctive ἕληται expresses the indefiniteness of the time.

XV.

[XXII. 297–515.]

line 2. Athene, in the form of Deiphobus, had encouraged Hector to fight, and then left him to his fate.

4. οὐδέ τ' ἄνευθεν is referred by τε to θάνατος, whereas οὐδ' ἀλέη is an independent sentence.

7–9. "My fate hath found me now. Yet not without a struggle let me die, Nor all inglorious." (Earl of Derby.)

21. νυκτὸς ἀμολγῷ—in the darkness of the night. ἀμολγὸς is probably an old word for darkness.

23. ἀπέλαμπε is used impersonally. So in line 24, εἶξεις—"The next way to his thirsted life." (Chapman.)

26. καὶ ἄλλο τόσον. τόσον is closely connected with ἄλλο, and with it forms an adverb of quantity governing τοῦ.—Over the remaining part of him his brazen armour protected his flesh.

28. φαίνετο, either impersonal—'there was an opening,' or 'he was uncovered.' λαυκανίης is a genitive of the part after φαίνετο—shewed at the throat.

33. ὄφρα προτιείποι—so as that he might speak to him.

35. ἄταρ expresses the contrast between Hector's former triumph and his present state.—'Other was thy thought, Hector.'

37. i. e. τοῖο ἀοσσήτηρ.

49. "Knee me no knees" (Earl of Derby); but not in the sense of 'kneel not with your knees,' but in that of 'adjure me not by my knees.'

50–52. I would that I could as surely be relieved of my anger by myself cutting the flesh from you and eating it raw, in return for the evil which you have done me, as the dogs are sure to rend you.

54. στήσωσ'—weigh out as compensation.

60. Truly I know thee well as I look upon thee; and so it was not to be that I should persuade thee. Others take *προτιόσσομαι* in the sense of 'foresee.' There seems, however, a want of point in the notion of 'foreseeing' what Achilles had already declared. Rather 'I see it coming,' like *κραδίη προτιόσσετ' ὄλεθρον*, Od. 5. 389, implying that the event is present to the mind.

62. *θεῶν μήνιμα*—a cause of divine wrath.

69–70. "Die thou. My death shall find me at what hour Jove gives commandment, and the gods above." (Cowper.)

75. *ἀνουτητί*—without inflicting a wound.

79. *εἶπεσκε, οὐτήσασκε*—would say, and then would wound him.

93–94. *περ* refers to *εἰ*, or perhaps *τὸ* the understood nominative to *καταλήθοντ'*.—Even though all men forget those who are dead in Hades, yet will not I forget my friend even when he is there.

97–98. These two lines are perhaps the words of the pæan which the Achæans sing.

106. *πίτνωντο*—were spread abroad, i. e. lost the fair arrangement (*πάρος χαρίεν*) in which Hector had bound them up.

110. *τίλλε* expresses a continued, *ἔρριψε* a momentary, action.

114. *τῷ* is explained by *ὡς εἰ ἅπασα*, &c.,—like to that, namely to when, &c.

120. *σχέσθε*—keep back!

124. For indeed he too has a father such as I am.

147. *ἀμφὶ πυρί*—the legs of the tripod (which was cauldron and stand in one) bestrode the fire.

149. "Poor dame, she little knew How much her cares lack'd of his ease." (Chapman.)

154. *ὅτιν' ἔργα*—what are the things which.

156. And my heart beats in my bosom and [leaps up] into my mouth. Compare the language of Agamemnon, 10. 95, *κραδίη δέ μοι ἔξω στηθέων ἐκθρώσκει*.

158. For, O that my word might be unheard, but my fear is:—

167. *τὸν*, sc. Hector. But the pronoun (like the "inexpressive she") even more vividly expresses the feeling of Andromache than the name would have done.

178. ἀπολέσθαι is governed by εἶχον, not by ἀτυζομένην.—Were striving to keep her from perishing in her sorrow (or in her frenzy).

181. With one fate then were we born alike.

184. Who reared me while I was yet a little maid.

195. πάντα δ' ὑπεμνήμυκε—and he utterly droops. If the reading is genuine the word is probably a form of the perfect ὑπήμυκα from ἠμύω.

202. ἔρρ' οὕτως—off with you. οὕτως is depreciatory.

209. νῦν δ' is opposed to πρὶν μὲν in v. 204. But now, having lost his father, he will suffer many things.

216. The meaning is that although the dresses will be burnt in Hector's honour he will not be advantaged, since his body, being in Achilles' possession, may not be burnt upon them.

217. οὐδὲν ὄφελος is an explanatory accusative in apposition with πάντα καταφλέξω.

219. ἐπὶ στενάχοντο—"Wept with her tear for tear." (Chapman.) Rather, however,—they followed her speech with a chorus of weeping.

XVI.

[XXIV. 471–563.]

line 2. [ἐν (i. e. ἔνδον) δέ μιν] αὐτὸν is opposed to ἕταροι δ' ἀπάνευθε—himself within, his companions without, the tent.

8–9. "Kissed those terrible and homicidal hands That had destroyed so many of his sons." (Cowper.)

10. ἄτη is not the Ate of tragedy, but merely calamity:—when evil presses upon a man.

12–13. The only point of likeness seems to be in the wonder caused by the unexpected entrance of the suppliant stranger. θεοειδέα probably is intended merely as a customary epithet and not as a point of comparison.

21. The force of ἐπὶ is—still, or, through all that he suffers.

24. φημὶ qualifies οὔ τινα—I may say that none is left.

29. καὶ αὐτοὺς—and he who was the only one left, the defender of the city and its people.

33–36. *αὐτὸν*, sc. *ἐμέ*. *ἐλεεινότερος* is explained by v. 36, where *ὀρέγεσθαι* is used transitively, as in later Greek, in the sense of lifting a thing up to oneself; Priam raises the hand of Achilles to his lips. "Fear the gods, Pity an old man, like thy sire, different in only this, That I am wretcheder, and bear that weight of miseries That never man did; my curs'd lips enforc'd to kiss that hand That slew my children." (Chapman.)

38. *ἁψάμενος*, sc. *τοῦ γέροντος*. *χειρὸς* is a genitive of the part by which he takes hold.

52. *ἕμπης* (= *ὅμως*) refers to *ἀχνύμενοί περ* in v. 53.

55. *ὡς*—thus, viz. *ζώειν ἀχνυμένοισι*.

58. As if *ἕτερος μὲν κακῶν, ἕτερος δὲ ἐάων*. *ἐάων* is probably connected with *ἐΰς*, good, brave: the explanation of the form is uncertain.

61. *ἔθηκεν*, sc. *Ζεύς*. *λωβητὸν* is further explained by vv. 62, 63.

65. *ἐπὶ* goes with *ἐκέκαστο*, as in Il. 20. 35, *ἐπὶ φρεσί πεγκαλίμῃσι κέκασται*.

70. *παναώριον*—"blossom shaken as soon as blown." (Chapman.)

74–76. *ἄνω*—*καθύπερθε*—*Ἑλλήσποντος*—Lesbos seaward, Phrygia landward, Hellespont to the north-west. *κέκασθαι* is used absolutely, and *τῶν* refers to *ὅσσῳ* in v. 75,—above all those who live in all that space you were pre-eminent.

81. *πρίν . . . πάθησθα*—sooner will you suffer another evil.

XVII.

[XXIV. 695–804.]

line 2. *οἱ*, sc. Priam and his escort Idæus.

6. *Πέργαμον*, i. e. the citadel of Troy.

10. *ὄψεσθε* is either an imperative like *οἴσετε* and *ἄξετε*, Il. 3. 103, 105, and infra 84, or has the force of an imperative. Compare *ἄσεσθε*, infra, 23.

12. *χαίρετ'* is the imperfect tense.

15. *ἄγοντι*, sc. *Πριάμῳ*.

18. *κεφαλῆς*, sc. the head of Hector. Cp. v. 30, infra.

22. Make way for me, for my mules to pass through.

23. *ἀγάγωμι*, sc. *νεκρόν*.

27–28. And they, a mournful chant they on their part led with wailing, and the women mourned with them. *οἱ* is repeated for the sake of a clearer opposition between the singers and the women.

36. *ἔχες* is supposed to be a reference to Hector's name—*ἕκτωρ*, as if from *ἔχω*.

40. *πρὸ ἄνακτος*—either toiling (1) on behalf of, or (2) at the bidding of, your lord.

41. *λυγρὸν ὄλεθρον*, an accusative in apposition to the action of the sentence. This version of the fate of Astyanax is the one adopted by Euripides.

50–51. "Precious word To be remembered day and night with tears." (Cowper.)

64. *Ἀπόλλων*, as Artemis, a cause of sudden painless death. The countenance of the dead was tranquil.

77. *γε* probably is a substitute for the digamma and should be omitted.

103–104. *θέσαν*, *κατεστόρεσαν*, sc. *λάρνακα*.

ODYSSEY.

I.

[V. 269–VI. 328.]

LINE 1. And gladly did Odysseus spread his sails to the breeze.

4. *Πληιάδας* is for *Πελειάδας* (the doves). The appellations *Πελειάδες*, *Ἄρκτος*, and *Ὠρίων* appear to date from the time when the chase was the occupation of life. *Βοώτης* as a substitute for *Ἀρκτοῦρος* and *Ἅμαξα* for *Ἄρκτος* represent the later stage in which hunting had given place to pastoral or agricultural habits.

6. *αὐτοῦ στρέφεται*—turns round on the same spot: hence also called *Ἑλίκη*. *δοκεύει*—the Bear watches, or eyes the movements of the hunter.

7. οἵη δ', κ. τ. λ. Why the only one? This was a difficulty which occurred to Aristotle, Poet. 26. 17, who says that the constellation which was best known passed for the only one. Rather, this was the only one of the constellations which do not set which in Homer's time had a name.

9. The course intended is from N.W. to S.E., an impossible course to the island of Corcyra or Phæacia; but the geography of this part of Homer is imaginary.

12. They came in sight, that is to say that part of them which was nearest to his eye.

13. ὡς ὅτε is used as one word; ῥινὸν—like a shield rising on the sea. The simile appears to allude to the rounded form of the island when seen in the distance, unless we accept the gloss of Hesychius who explains ῥινὸν as an Illyrian word meaning ἀχλύς—'like a cloud on the horizon.'

14. Poseidon had gone to the Æthiopians in B. 1. The Montes Solymi were hills in the country of the Lycians. The word is said to mean mountaineers, in Phœnician.

16. And his anger waxed in his soul.

17. κινήσας is a word of menace, not of refusal; a nod, and not a shake. Cp. on Il. 11. 19, supra.

18. ἦ μάλα δὴ—and so then: cp. the use of δὴ in v. 20. In both passages it expresses ironical emphasis.

21. μέγα πεῖραρ ὀϊζύος—the consummation of calamity.

22. i. e. φημὶ ἄδην κακότητος ἐλάαν μιν—'he shall have enough misery to drive him.' Cp. Il. 13. 315, and 14. 423.

25. παντοίαν—of all manner of winds.

26. Night is regarded as coming out of the heaven and settling on the earth.

27–28. These four are Homer's only winds. Βορέης αἰθρηγ.—the north wind born in the clear cold.

31. What is the worst that is to happen to me. The aorist retains the deliberative or potential use, which may be expressed in English by "is to be."

32. I fear that all is then true which the goddess said. δείδω μὴ

—the Greek idiom introduces the negative after verbs of fearing when in English "that" is used.

35. οἵοισι &c. gives the reason of τελείται—by reason of the terrible clouds with which Zeus encircles the heaven.

37. σῶς—is certain, as in colloquial English—now I am safe to be destroyed.

42. περὶ Πηλείωνι—over Peleus' son, i. e. in the conflict over his dead body.

43. In that case I should have had my share of funeral rites:—ἦγον—would have been celebrating, telling of, my praise. Cp. the expressions ἄγειν ἑορτήν, ἄγειν γέλωτα.

45. κατ' ἄκρης—from above.—Virgil's "Ingens a vertice pontus."

46. δεινὸν and ἐπεσσύμενον both agree with κῦμα, but δεινὸν really modifies the sense not of κῦμα, but of ἐπεσσύμενον—fearfully rolling on.

50. And the sail and the yard-arm fell a long way off into the sea.

51. The nominative is μέγα κῦμα in v. 45. ὑπόβρυχα is the heteroclite accusative of ὑπόβρυχος, formed as if the nominative were ὑπόβρυξ.

59. i. e. It the rush of the wave bore now one way and now another.

60. ὀπωρινὸς—at harvest or fruiting time.

61. πυκιναὶ δὲ &c. is one of those supplementary or appended touches which are often connected merely by a δὲ without following the construction of the principal sentence. The transition from the dependent to the independent construction is characteristic of the simplicity of Homer.

63–64. One time South would toss it to North to carry away, another time East would leave it to West to chase.

69. And like a gannet flying she rose out of the lake.

72. The force of ὅτι is—as is to be seen in the fact that &c. ὀδύσσομαι is probably used with an etymological reference to Ὀδυσσεύς—the man of suffering. Cp. Od. 19. 407–9. These quibbles on names (παρονομασίαι), which are common in Greek poetry, are

more than puns; they are omens drawn from words. Other instances are Megapenthes, Ajax, Polyneices, Helene.

74. The force of μάλα is to encourage.—But I charge you to do this.

75. To the winds for them to bear along.

76–77. Swimming with your hands strive to win your return, even to the land of the Phæacians. γαίης Φαιήκων is a second genitive after ἐπιμαίεο, explanatory of νόστου, or is governed πρὸς τὸ σημαινόμενον of the single idea contained in ἐπιμαίεο νόστου.

78. Take now, and stretch this fillet. τῇ (in the plural τῆτε) is an interjectional imperative like Lat. age (agite), and is always followed by a second imperative defining its meaning.

79. οὐδὲ is construed not with τι but with δέος. Nor is there fear that thou wilt suffer anything, nor that thou wilt perish.

88. I hope that this is not some god who is weaving another wile for me, when she bids me &c.

93. So long as the timbers hold together in their fastenings.

96. μὲν marks the protasis to which αὐτὰρ ἐπὴν is the apodosis.

97. ἕως—while. δὲ marks the apodosis.

98. κατηρεφὲς—covering, overwhelming.

101. The force of ἆρ is—and by so shaking them. μὲν serves to oppose τὰ in v. 101, to τῆς in 102; the first to the second limb of the simile.

103. Riding is mentioned only twice in Homer, here and in Il. 15. 679, in which passage Ajax, striding from ship to ship, is compared to a dexterous rider leaping from one horse to another while in rapid motion.

109. ἀλόω for ἀλάου. The letters are assimilated, as in ἐλάαν for ἐλάειν, κομόωντες for κομάοντες, and the like.

111. But even thus (although you pass into the company of heroes) I do not think that you will have reason to complain of your misery, i. e. of not having enough of misery. Cp. v. 22.

113. Ægæ (storm-place)—a town in Achæa celebrated for the worship of the Ionian Poseidon.

115. *κατέδησε κελεύθους*—bound the winds in their courses, or literally, the courses of the winds. Cp. Od. 7. 272, *ὅς μοι ἐφορμήσας ἀνέμους, κατέδησε κέλευθα.*

118. *ἕως*—'till such time as,' implying also a notion of purpose. *πρὸ δὲ . . . . ἔαξεν*—and she broke the waves in front of him.

120. *κύματι πηγῷ*—the solid wave: expressive of the massive form of the wave.

121. He often saw death in his mind's eye.

122. But when the fair-haired Eos fulfilled the third rising of day.

123. *μὲν* is answered by *δὲ* in the next line.

128. *ἔχρασε*—properly of wounding the skin; hence of any injurious contact. It is an aorist, as in Il. 16. 356, not an imperfect. It is used here, as elsewhere in similes. Tr. 'and a baneful power is preying upon him.'

129. *ἀσπάσιον* sc. *παίδεσσι.*

132. But when he was distant such a space as that over which a man can make his shout heard. *γεγωνεῖν* is—to be audible. Cp Il. 13. 337, *οὔ πώς οἱ ἔην βώσαντι γεγωνεῖν.*

133. *δοῦπον* governs *θαλάσσης.*

134. *ποτὶ ξερὸν* goes with *βόχθει.* 'The mighty wave was roaring against the hard shore.' Cp. Od. 12. 60.

138. *καὶ τότ'*—then it was that,—is the answer to *ὅτε* in v. 132.

140. *δὴ*—now at last. *ἀελπέα* is passive, and agrees with *γαῖαν.*

141. *διατμήξας ἐτέλεσσα*—have accomplished the cutting my way through this abyss.

145. *ἀγχιβαθὴς*—deep close to the shore, and so affording no footing.

147. *μή πως βάλῃ* &c. expresses the conditional or probable consequence of vv. 145, 6,—so that there is fear lest &c. The construction is changed in the clause which follows—*μελέῃ δέ μοι ἔσσεται ὁρμή*, as at v. 61.

150. *παραπλῆγας*—which the sea beats sideways, i. e. retreating from the coast-line, or, perhaps, sloping towards the sea; the reverse of *προβλῆτες*—jutting out into the sea.

153. δαίμων is used like θεὸς in Il. 1. 178, nearly in the abstract, not a divine power, but divine power, or God.

155. Cp. v. 72.

159. What the suggestion was which Athene made appears from what Ulysses proceeds to do in the next lines.

162. παλιρρόθιον agrees with κῦμα and qualifies ἐπεσσύμενον. Cp. on v. 46.

163–167. The point of comparison is that Odysseus, like the polypus, clings to the rock and is torn away. The feelers of the polypus are compared to the hands of Odysseus.

170. κύματος ἐξαναδὺς is the epexegesis of ἐπιφροσύνην, and has therefore no connecting particle. τὰ refers to κύματος—swimming out clear from the wave, namely, such waves as break against the shore.

173. The apodosis is in v. 176, and is there marked by δέ.

175. ἐπὶ σκέπας ἦν ἀνέμοιο—there was a shelter from the wind.

178. ἐνιπάς—threats.

180. The construction is ὅς τις ἀνδρῶν.

185. He brought him safely to the mouth of the river and (there) Odysseus let his knees drop and his stout hands.

197. See on v. 31.

199. θῆλυς either—refreshing, or—soft and fresh; in either case a merely customary epithet.

200. κεκαφηότα—gasping, from κάπτω, to swallow.

201. ἠῶθι πρὸ, either—before the morning, in which case ἠῶθι must be taken after πρὸ, or—in the morning early, πρὸ being used as an adverb.

203. εἰ &c.—trying if they may, or—in the hope that they may.

209. ἐκπεφυῶτας ὁμόθεν—grown out of one stock or spot; or ἐξ ὁμόθεν may be taken together, ἐξ being pleonastic. ὁ μὲν—ὁ δὲ seem to be nominatives absolute. Otherwise ἦν or ἐπεφύκει may be understood.

213. ἀλλήλοισιν is governed by ἐπαμοιβαδίς—interlacing one another.

215–216. For there was an abundance of strewn leaves.

222. ἵνα μή ποθεν ἄλλοθεν αὖῃ—so that he may not have to light it (sc. δαλὸν) from some other place, i. e. that he may not have to go to a distance for a light.

224. The nominative to παύσειε is ὕπνος.

227. ἀρημένος is explained by the grammarians as meaning distressed or harassed. Cp. Horace's "Ludo fatigatumque somno."

231. Ναυσίθοος, father of Alcinous.

233. And he placed them in Scheria out of the way of men that seek after gain. (Not as Eustathius explains the word ἀλφηστὴς—inventive, enterprising.)

237. θεῶν ἄπο—knowing wise counsels from the gods. Cp. inf. 243.

247. εἰδομένῃ—in the likeness of.

250. μεθήμονα is the emphatic word, and μήτηρ σε γείνατο is merely a periphrasis for εἶς or πέφυκας.

253. τὰ δὲ τοῖσι answers to καλὰ μὲν αὐτὴν, as if it had been καλὰ μὲν αὐτὴν—καλὰ δὲ τοῖσι.

ἄγονται sc.—to the bridegroom's house.

254. ἀνθρώπους ἀναβαίνει is equivalent to βαίνει ἀν' ἀνθρώπους. Fame is supposed to walk about among men.

256. πλυνέουσαι is transitive, and refers to εἵματα in v. 251.

259–260. The construction is κατὰ δῆμον ἀριστῆες πάντων Φαιήκων —the noblest among the people of all the Phæacians. ὅθι—where, or with whom.

261. Cp. on 201.

270. Cp. Lucretius 3. 18.

273. The use of μιν is an Epic pleonasm. Cp. 1. 194, δὴ γάρ μιν ἔφαντ' ἐπιδήμιον εἶναι—σὸν πατέρ'. Cp. the similar use of the article or pronoun with the proper name following as in vv. 118, 119.

277. Her mother was sitting at the hearth with her attendant women, spinning threads of wool of sea-purple die, but her father she met coming towards the door to join the kings in the council whither the Phæacians were summoning him.—The imperfect (κάλεον) is used because the summons had not yet been answered.

288. *οἱ δύ'*—one part, namely two of them.

295. Fitted with an upper frame.

299. *φαεινὴν* is a customary epithet without reference to the actual condition of the clothes.

301. *μενοεικέα*—suited to their desires.

303. *ἐπεβήσετο*—mounted: the form is like *δύσετο*, the first aorist middle in the Epic poets taking the characteristic vowel of other tenses.

305. *εἵως*—in order that. Cp. Od. 4. 800.

312. *καθῆραι* depends on *καλὸν ὑπεκπορέει*—there flows forth a stream of water abundant and clear enough to purify the dirtiest things.

323. *εἵματα τερσήμεναι*—the drying of the clothes.

326. *μολπῆ*—the play or game as being accompanied with the song and dance.

331. Cp. Virg. Æn. 1. 489–502.

342. *ἐπὶ* must be separated from *μακρὸν*, 'raised a loud cry thereat.' Il. 15. 521.

347. *ὥς τέ με*—and there is a voice as of maidens sounding in my ears.

348. *νυμφάων* &c. explains what sort of *κοῦραι* Ulysses meant.

350. Odysseus finding himself in a land inhabited by the nymphs thinks that he cannot be far from the abodes of men.

356. His eyes blazed.

359. *ἐλθεῖν πειρήσοντα μήλων καὶ ἐς πυκινὸν δόμον*—to go in quest of sheep even into a closed fold.

360. *ἔμελλεν*—was going to join himself to them.

366. But she stood fast (*σχομένη*) before him.

368. *αὕτως*—just as he was.

374. I beseech thee, queen; art thou goddess or art thou mortal? *γουνοῦμαι* is the beginning of the prayer which is delayed by the flattering speech and follows at v. 400.

382. *λευσσόντων* is a gen. absolute—while they look. *τοιόνδε θάλος* is not in apposition, but is itself the object and takes the feminine *εἰσοιχνεῦσαν* by the construction *πρὸς τὸ σημαινόμενον*.

384. *βρίσας*—who turned the scale, or prevailed, with the weight of his gifts.

399. *τελέουσι* is future; *πάροιθεν* refers to *παύσεσθαι*—but many more (persecutions) still will the gods accomplish before I stop (sc. being persecuted).

404. *εἴλυμα σπείρων*—if you have any wrapper of clothes, or, if you have any wrapper among the clothes.

407–408. *τοῦ γε*—*ἤ*—than this, when &c. The two common constructions of comparatives, with the genitive and with the conjunction, are here mixed.

410. The general sense is—their concord affects their enemies with pain and their friends with joy, but affects themselves most of all: and the literal sense of *ἔκλυον* &c. seems to be—they themselves perceive the greatest effects—*κλύειν* being used in its most general meaning.

ἔκλυον is the aorist used in a general sense without any notion of time. Cp. Il. 13. 734, *μάλιστα δὲ καὐτὸς ἀνέγνω*.

412. The protasis is resumed at v. 416, *νῦν δ' ἐπεί*. *Ζεὺς δ' αὐτὸς* is not dependent on *ἐπεί*. Nausicaa says in a parenthesis that the misfortunes of men are not their faults.

415. *τά γ'*—these last—sc. *κακά*.

418. *ὧν* is governed by *μὴ δεύεσθαι* implied in *οὐ δεινήσεται*.

422. On him hangs the might and strength of the Phæacians.

426. *οὐκ ἔσθ' ὅστις*—there is no living man, nor ever shall be. The explanation of *διερὸς* is doubtful; in later Greek the word means wet or liquid, here perhaps *vivus vegetus* as the Scholiast seems to suppose. Cp. *διερῷ ποδί*, probably—with nimble foot—in Od. 9. 43. The aorist subj. *γένηται* is used as a strong future because expressive of deliberation—is not to be thought of as being. Cp. Od. 16. 437, *οὐκ ἔσθ' οὗτος ἀνὴρ, οὐδ' ἔσσεται οὐδὲ γένηται*.

431. *ἀλώμενος ἱκάνει*—comes in his wandering.

433. *δόσις δ' ὀλίγη τε φίλη τε*—the same gift which is little to give is much to receive. See note on Il. B. 3. (I. 91, supra), and cp. Od. 14. 58, *δόσις δ' ὀλίγη τε φίλη τε γίγνεται ἡμετέρῃ*, where the meaning is inverted—the same gift which is so useful to you can be

given only sparingly by me. And Il. 1. 167, ἐγὼ δ' ὀλίγον τε φίλον τε ἔρχομ' ἔχων ἐπὶ νῆας, where the expression is used proverbially for—a beggar's meed—what I must take and be thankful for—lit. what is at the same time paltry and yet to be received with thanks.

436. ἔσταν, i. e. they obeyed the command στῆτε in v. 424. ἀλλήλῃσι κέλευσαν—and bade one another stand.

439. εἵματα is in apposition with φᾶρός τε χιτῶνά τε.

443. οὗτω (δεικτικῶς)—just a little way off, here.

452. λίπ' ἄλειψεν—"Slick'd all with sweet oil." (Chapman.)

455. From his head she made thick locks stream, (in colour) like the (dark) blossom of the Iris: οὔλας—whole, perfect; hence—thick, full.

467. δέατο—appeared.

470. καί οἱ ἄδοι is co-ordinate with ναιετάων, not with κεκλημένος εἴη, and is equivalent to a participle—dwelling in Phæacia, and if he were only content to roam no more.

487. The real apodosis to ἐπὴν &c. is v. 514 &c.; but the construction is repeatedly broken before it reaches that line, and has to be formally resumed there.

489–490. Narrow is the entrance (sc. of the peninsula), and ships protect the way, for all the Phæacians there have a ship-house each for himself—i. e. along both sides of the narrow isthmus ships were drawn up under houses, and so covered or protected the road along the isthmus.

491. ἔνθα seems to mean—within the πόλις beyond the isthmus.

500. εἴπῃσι is connected by the conjunctions with μωμεύῃ, and is explanatory of it.

507. It is better so, if she has herself gone abroad to find a husband; for the truth is that she slights us.

511–513. ἐόντων—while they live. The optative ῥέζοι expresses a general possibility which the subjunctive μίσγηται brings nearer home as an imaginary case.—Yea, I myself am angry with any other woman that should do such things; when she converses with men &c.

514. σὺ δ' ὧδε—do you now.

519. Cp. v. 32.

525. *καὶ παῖς*—even a child.

526–527. *τοῖσιν* and *οἷος* are both after *ἐοικότα*—like them, like such a house, that is, as the house of Alcinous.

543. They went well and put their feet one before another well—not two kinds of motion, but different descriptions of the same motion.

544. *μάλα*—well.

547. *ἄρ'*—as he was bidden by Nausicaa.

II.

[Od. VII. 208–225.]

line 6. *καὶ δ' ἔτι μᾶλλον* &c.—And even beyond other men have I sufferings which I could tell.

9. *ἐπὶ γαστέρι*—For besides the belly there is nothing more shameless; or in other words, There is nothing more shameless than the belly.—"Belly is insolent, and will be fed." (Pope.) The demands of belly enter much into Odysseus' philosophy. Cp. Od. 17. 286, &c.

10. *ἀνάγκῃ*—'in our own despite.' (Worsley.)

14. *ἐνιπλήσασθαι ἀνώγει*—cries 'Fill me.'—The force of the middle is—bids us fill him for himself.

15. *ὑμεῖς δὲ* answers to *ἐμὲ μὲν* in v. 8.

17. *καὶ* and *περ* are said to be nowhere else used in Homer without a word between.

III.

[Od. XVII. 291–327.]

line 3. *οὐδ' ἀπόνητο*—but had not the use of him.

4. *πάροιθεν* is opposed to *δὴ τότε* in v. 6. *ἄγειν ἐπὶ* is a technical expression for cheering on dogs in the chase.

6. *δὴ τότε*, cp. on v. 4; *ἀπόθεστος*—rejected.

7. *οἱ*, sc. *Ἀργῷ*.

13. *οὐκέτ' ἔπειτα*—But he could do no more; he could not after wagging his tail (*ἔπειτα*) come up to his master.

16. *θαῦμα* is the predicate—a great wonder is such a dog lying in the dirt.

18. *ἐπὶ*—'besides.'

19. Or whether he is merely like the dogs which men have at their tables, which their masters keep for show.

22. *καὶ λίην* is construed with *θηήσαιο* in v. 25. *θηήσαιο* refers to *θαῦμα* in v. 16. *γε* &c. explains the neglect of the dog. I can assure you that this dog—(his master is dead in a distant land).—

26. *κυνώδαλον φύγεσκε* sc. *Ἄργον*.

27. *καὶ ἴχνεσι κ. τ. λ.*—"He was a passing wise and well-nosed hound." (Chapman.)

32–33. "Whatever day Makes man a slave takes half his worth away." (Pope.)

37. *αὐτίκα* is construed with *ἕλαβεν*—took him so soon as he had lived to see &c.

IV.

[Od. XX. 345–371.]

line 3. With cheeks not at their command: i. e. unnaturally.

4. *δὲ δή*—and now:—and next.

11–13. The vision of Theoclymenus goes on to anticipate the suitors' death and passage into Hades as told in B. 24, 1–14.

> "With ghosts the vestibule, the court, doth swarm,
> Who toward the far realms of the west apace
> Strive with their eyes on Erebus." (Worsley.)

18. *εἰς ἀγορήν* i. e. if he must play the counsellor. *ἐπεὶ τάδε νυκτὶ ἐίσκει*—since he fancies he sees night here. *τάδε*—this place indoors where he finds darkness—is opposed to *θύραζε εἰς ἀγορήν*—out of doors &c.

23. And with these I will go out: i. e. with my own feet and senses and mind.

V.

[Od. XXI. 404–434; XXII. 1–125, 203–309, 381–389.]

line 2. When he had handled (ἐβάστασε) and looked it all over.—βαστάζω is so used by Æschylus (Ag. 35) the constant imitator of Homer. There is an anacoluthon in the construction, which is resumed at v. 6.

5. ἄψας ἀμφοτέρωθεν—having attached to (from) both ends.

7. πειρήσατο—proved—sc. by twanging it.

8. "And in a low tone beautifully it sang, voiced like a swallow." (Worsley.) But ὑπὸ rather means 'in answer to his proof' or 'to his touch.'

16. ἐπὶ πήχει is not construed with ἑλὼν but represents a separate assertion.—It then he grasped, and when he had laid it on the centre-piece of the bow, he drew back the string and the notch of the arrow with it.

19. πρώτης στειλειῆς seems to be primarily a genitive of place whence; but it is also connected with πάντων—all from the first onwards. θύραζε—out through the last of the line of axe-handles.

24. οὐχ ὡς is equivalent to οὐδὲ οὕτως ὡς—My strength is still unbroken, and is not as the suitors accused it of being.

25–27. There is an ironical contrast between the deceitful simplicity of Odysseus' announcement of the banquet and the scene which he is preparing. καὶ introduces the next thing to be done:—the shooting was over, the banquet was to come. τετυκέσθαι must not be pressed to mean 'to get their supper prepared.'—ἐν φάει—while there is daylight. καὶ ἄλλως = 'besides.'

31. Came and stood by his seat.

32. Odysseus up to this had retained the beggar's rags in which Athene had disguised him.

36. The construction is οὗτος ἄεθλος ἀάατος—This first ἄεθλος ἀάατος is accomplished, and now there is other shooting to be done.—Odysseus quotes in irony the suitors' own expression in B. 21. 91. Its meaning is obscure here, and it must be interpreted with reference

to the place where it is first used rather than to this where it is merely quoted. The passage in B. 21. is

κατ' αὐτόθι τόξα λιπόντε
μνηστῆρεσσιν ἄεθλον ἀάατον· οὐ γὰρ ὄΐω
ῥηϊδίως τόδε τόξον ἐΰξοον ἐντανύεσθαι.

Here the last sentence is plainly explanatory of ἀάατον, and almost in so many words says that it means οὐ ῥηΐδιον. So it was understood by Apollonius Rhodius, 2. 27, κάρτος ἀάατον—strength not easy to assail with success, i.e. invincible. Other interpretations are 1. which cannot be overturned, decisive; 2. injurious (ἀ—intensive); 3. harmless (as an active participial); 4. not to be slighted.

37–38. σκόπον ἄλλον—and now for another mark let me know, if perchance I shall hit it: εἴσομαι is the future of οἶδα, and governs σκοπόν.

44–45. The construction is μοῦνον τεύξειν—should unaided contrive, &c. οἵ refers to τίς.

46. κατὰ λαιμὸν goes with βάλεν ἰῷ. ἐπισχόμενος—aiming at him.

48. ἐτέρωσε—to one side.

49. βλημένου—from him as he was hit—depends on ἔκπεσε χειρός.

62. ἴσκεν. See Liddell and Scott, s.v.

64. καὶ γὰρ δὴ—for now truly, or, for see now. δὴ is expressive of surprise.

65. ὀλέθρου πείρατ' is like τέλος θανάτοιο—a periphrasis for destruction: the ends of destruction have been made fast. Πείρατα, literally, the ends of a rope. The figure is continued in ἐφῆπται.

66–67. ὅτι gives Odysseus' reason for saying ἐφάσκεθ', &c.—Dogs, ye said (i. e. thought) I should no more come home from that land of the Trojans, in that ye have shorn my substance, lain with my women, wooed my wife. See on Il. B. 3. (I. 54 supra.)

71. ἔσεσθαι depends on δείσαντες.

76. If indeed thou that hast come here art Odysseus of Ithaca.

80. ἐπίηλεν—incited.

83. ὅφρα—namely that—explains what the ἄλλα were.

86. ἀρεσσάμενοι ὅσσα—having made good, made satisfaction for, all that, &c.

88. ἀμφὶς—severally.

92. πατρώϊα πάντ'—your inheritance, all of it.

93. τε refers to πατρώϊα—namely, whatever you have now, and, any more if you should acquire it.

96. i.e. ἐνάντιον μάχεσθαι.

97. Or to fly, such, namely, of you as can escape, &c.

101. οὐ γὰρ in sense follows μνησώμεθα χάρμης in v. 104.—Let us fight, since, &c.

107. ἀπώσομεν is the aor. subj. ἔλθωμεν is parallel with ἔχωμεν. The optative γένοιτο expresses the more remote consequence. 'And thus we may expect that there will be a cry raised.'

109. "So shall (properly—should) this archer soon have shot his last." (Cowper.)

115. περιρρηδής—sprawling over it.

120. Ὀδυσῆος is governed by ἐείσατο (from εἶμι)—went at.

129. i.e. either thrust (ἐλάσειεν ἀΐξας) or cut with a downright blow (προπρηνέϊ, sc. φασγάνῳ).—τύψας in construction is taken with ἐλάσειε, but in sense ἐλάσειε applies only to the thrust and τύψας is equivalent to τύψειε. Others read προπρηνέα τύψει or τύψας.

159. τοῖσι, sc. Odysseus' party.

184. Sc. the wooden horse. Cp. Od. 8. 494,

> ὅν ποτ' ἐς ἀκρόπολιν δόλον ἤγαγε δῖος Ὀδυσσεὺς
> ἀνδρῶν ἐμπλήσας.

186. Why dost thou lament that thou must be stout? i. e. Why art thou so reluctant to exert thy valour?

190. Not yet would she decide the victory.—ἑτεραλκέα—either 'inclining to one side' against the other, i. e. nearly, i. q. 'assured,' or 'of a second aid,' viz. her own as opposed to the ἀλκή of Odysseus and Telemachus. This last is certainly the meaning in Il. 15. 738.

193. Up to the blackened rafters of the house.

194. The phrase εἰκέλη ἄντην (like in appearance) seems to point

to an actual transformation rather than to a mere comparison of sounds.

200. *τοὺς*—the others.

203. See now, Mentor has departed from him, having uttered vain boasts.

204. *πρώτῃσι θύρῃσι*—entrance of the door.

206. *οἱ* is demonstrative—you six.

207. i. e. *ἡμᾶς ἀρέσθαι κῦδος.*

216. *καὶ ἄμμιν*, i. e. after they have had their turn.

218. *ἐπὶ*—as a finish to.

220. *ἅντα τιτυσκ.*—aiming right at them.

256. *ὡς* is answered by *ὣς* in v. 261.

258. *ἴενται ἐν πεδίῳ*—scour along close to the ground,—*πτώσσουσαι νέφεα*—scared by the clouds—sc. because their pursuers are there.

260. The meaning seems to be—the chase is pleasant for the lookers on to see.

267. *πολλοὺς* repeats *μάλα πάντας* in a form which is fitted to introduce the simile *ὥς τ' ἰχθύας*, &c.—all, many in number as the fishes, &c. The force of *μάλα* with *πάντας* seems to be—with fatal completeness.

272. *κέχυντο*—'sprawl'd.' (Chapman.)

HESIOD.

I.

[*Works and Days*, 248–264.]

line 2. *τήνδε δίκην*—this next judgment—as contrasted with another *δίκη* spoken of before in v. 239. In this poem *δίκη* is used both for a particular judgment of a magistrate on a given case (as in lines 3, 7, 15, and 17 of the extract), and for a universal moral judgment enunciated by the poet. In the former sense it is used also

in Homer, but the second or generalised notion of a principle, as distinguished from a particular decision, seems to be an advance made by Hesiod himself.

6. φύλακες not—guardians, but—watchers, as explained in the next line.

7. οἵ ῥα—whose business there is to detect evil judgments and works (both δίκας and ἔργα being qualified by σχέτλια).

9. ἡ δέ τε—But she, Justice, is a virgin, born of Zeus.

11. ὀνοτάζων—slighting her.

15. Who wrest judgments to wrong, pronouncing them crookedly.

II.

[*Works and Days*, 504–525.]

line 1. But as for the month Lenæon, (all) bad days, all deadly to cattle, this avoid.

12. οὐδέ μιν ἴσχει—Nor is the hide proof against it.

15. τροχαλὸν—curled up.

21. ἀνόστεος 'the boneless,' that is, the cuttle fish, like φερέοικος, the snail.

HYMNS.

I.

[*Hymn to Apollo*, 165–176.]

line 11. στρεφόμεσθα, almost like ἀναστρεφόμεσθα, or ἐπιστρεφόμεσθα—wander about, or journey to.

II.

[*Hymn to Hermes*, 39–51.]

lines 9–12. ἐν does not go with μέτροισι but with πῆξε from which it is separated by tmesis—he fixed the reeds in the shell having

cut them in lengths. The reeds (*δόνακες*) were set at one end of the tortoise-shell, transversely to its length, and passed through holes bored for the purpose. The arms or horns (*πήχεις*) were fixed to the other end of the shell, and the bridge (*ζύγον*) placed across them. The strings were then stretched from the reeds to the bridge, one end of each being made fast to the reeds, the other to a peg in the bridge.

III.

[*Hymn to Dionysus.*]

line 6. *προγένοντο*—came in sight, *ἀπὸ*—from their ship, i. e. as we should say, on the ship.

14. *ἐκάθητο* is for *ἐκάθησατο*.

26. *δαιμόνι'* is expostulatory.—Fool! your business is to keep before the wind and hoist the sails.

32. In his impatience the captain himself begins to pull at mast and sail.

33–34. and the wind blew out the bellying sail, and the sailors drew the sheets taut.

43. *νῆα πάλιν*—a conjecture of Kœchly for the MSS. *Μηδείδην*.

47. *ἀνέστη* is in sense repeated with *λέων*.

50. *ὁ* sc. the lion.

II.

LYRIC POETS.

700–450.

It is likely that even in the Homeric age a few short poems of a lyric character, threnes, pæans, and Linus-songs, may have been current among the people of Greece. But they were probably of the nature of general liturgies or formulas by long use gradually shaped into metrical form, and rehearsed as occasion required without adaptation to the circumstances of the particular case. The author of the Works and Days was the first, so far as we know, to address formal composition to interests of the time. But trammeled by the epic metre, and limited and homely in range without being individual, he is hardly an exception to the general conclusion that the poems of the epic age had no intrinsic relation to the events amidst which they were produced. They are mere impersonal voices of a remote antiquity singing in set phrases of a past still more remote. It seems as if uniformity of social and political life supplied no events interesting enough or no passions strong enough to demand and obtain for themselves a distinct and formal expression.

But when history opens with the end of the eighth century, a great change has come over Greece. Violent convulsions had broken up the old constitutions and substituted new relations of dominant and repressed orders in each state. Numerous colonies of exiles or of adventurers had been planted on the opposite shores of the Mediterranean and on the Euxine, had there come in contact with races of different origin, language, and arts, had risen rapidly in

wealth and civilisation, and had developed new and more free political forms. The Grecian world was doubled: in each part political movement was strong: in each, arts and a commerce which widened the field of observation and gave birth to science through navigation and its rude attendant astronomy, started into life: and the two parts were connected with each other, and were benefited each by the other's advances, through the means of a great trade, which the colonies collected from the countries whose shores they fringed, and poured inwards into the mother country, and of numerous confederations and more free intercourse at multiplied festivals and games. Thus the whole nation, and its several states, and their political parties, (as it were) awoke to consciousness through the double process of intercommunication on the one hand, and conflicts of Greek with barbarian, state with state, and order with order, on the other.

What does not seem new or is not observed to be in contrast with other things does not call for distinct enunciation; but a newly felt nationality, new political passions, new knowledge, and new pursuits and festivals, coinciding with the acquisition from Asia of new instruments and styles of music, and with leisure to demand art, and wealth to pay for it, necessarily produced in a nation naturally inclined to poetical expression new forms of poetry, addressed not to the legendary past, but to the present and its interests. Accordingly there suddenly sprang forth a variety of forms of composition, each adapted to some particular species of subject, in rhythm, metre, diction, and accompaniment. The intellectual character of the Greeks was especially distinguished by inventiveness, by power of classification, and by power of harmonising form with matter and details with substance; and that same simplicity of expression or development which has made the names of their spontaneous political forms to stand ever since for natural genera in politics, as if they had been universal classifications framed by nature herself, made also their various species of poetical form complete and harmonious in every part, in the relation of parts to the whole, and of the wholes to the occasions. "From Olympus (says Colonel

Mure*) down to the workshop or the sheepfold, from Jove and Apollo to the wandering mendicant, every rank and degree of the Greek community, divine or human, had its own proper allotment of poetical celebration. The gods had their hymns, nomes, pæans, dithyrambs; great men their encomia and epinicia; the votaries of pleasure their erotica and symposiaca; the mourner his threnodia and elegies; the vinedresser had his epilenia; the herdsmen their bucolica; even the beggar his iresione and chelidonisma." There were a hundred important occasions of public or private life, and each received its proper and distinct celebration, that is, a particular species of composition, measured out in appropriate rhythm, with music expressive of the feelings of the moment, and glorifying those feelings by association with legend and with similar occasions in the lives of gods. Technical names of more than fifty such distinct species of poetry have been preserved, though of their several characteristics we have generally only indistinct information, and of the history of their origin and their inventors scarcely any which is not either unintelligible or untrustworthy. The region of myths is not yet past, and there are frequent signs on the one hand that the labours of many have been attributed to one great name, on the other that what might seem a substantial and individual person is in reality only a reflexion of the career and attributes of a prototype perhaps not wholly real in his turn.

Those who were impelled to poetical expression at the beginning of this period found ready to their hand in the Homeric poems a store of characters and of legends ready cast by use and tradition into an artistic form, a high standard of taste, models of various and sustained eloquence, and perfected technicalities of art. They found a language clear and even superfluously full, made articulated and supple through the retention of free inflexions and by particles already finely discriminated to suit the quick changes of epic events, and in its very birth and mould adapted to light metrical forms. The only drawback was that but one metre was so far actually provided

* Vol. III. p. 63.

to their hand. From the general use of the hexameter for oracles and in the older inscriptions, and from the silence of Homer as to other metres, it must be inferred that no other, or at least no other which was well defined, was as yet in use. Tentatively at first, and but slowly changing from this old simple verse, they proceeded to shape their new materials into the new forms of a less simple and sensuous, but more passionate and varied poetry. The later Greeks distinguished two chief periods in this advance, the elegiac and iambic period and the lyric period; and the second they subdivided into lyric proper and choral: but all three branches, if they did not originate at the same time, yet coexisted throughout their later growth, and were cultivated with more or less impartiality by the same poets.

There is no proof that the elegy was the first advance, but it seems the most natural transition from the hexameter, the change being no more than the omission of the last half of the third and sixth feet. But even this slight change produced a fundamental difference. For the sustained continuity of the hexameter there is substituted a series of short strophes or stanzas which forbid a connected narrative, but invite short and antithetic sentences complete in themselves and fitted to deal with a limited subject. Compared with the hexameter, the elegy is monotonous and less free and variable: compared with the lyrical metres, it is again less variable and is also less capable of adaption to a musical accompaniment; but on the other hand, within its own limits of form admits more freely than they do the substitution of long syllables for short and short for long, according as convenience or the nature of the subject may require. For the credit of its invention there are four or five claimants, between whom it is impossible to decide. But if Callinus or Tyrtæus anticipated Archilochus in its invention, to Archilochus appears to remain at least the credit of having freed it from the epic diction with which it is encumbered in their martial exhortations, and of having made it serviceable for subjects of common life. It was used by all the lyrical poets after him, generally for short compositions, which were often, but not always, of a plaintive character. In particular it became

from its short and equable stanzas and antithetic character the usual vehicle for political and moral sentiments in Solon and Theognis, with other less-known poets called Gnomists, or writer of sentences, whose verses may be regarded as the beginning of ethical philosophy in Greece.

A much greater advance was made in the iambic and trochaic metres, which from their treble or unequal (διπλάσιοι) times are better adapted than the equal dactylic flow of the hexameter or the elegy for rapidity and vehemence. Of the two the trochaic (or "runner"), descending from long to short, is the more light and rapid; the iambic, rising from short to long, is more forcible, and when constructed in lines of six feet combines the continuity of the heroic measure with a simplicity which is suited to common subjects. The invention, or at least the perfection, of both is probably due to Archilochus. This extraordinary genius the unanimous voice of antiquity pronounced to be on the whole the equal of Homer, in force and feeling and variety his superior.* Intense, passionate, individual, full of life and force, he influenced literature as no other poet but Homer has done before or since. Of four capital changes, each the source of many more in later times, he must be considered to have been the author. Firstly, he was the earliest to reduce to form, if not to invent, perhaps the elegy and almost certainly the trimeter iambic, the tetrameter trochaic, the anapæstic, choriambic, and Ionic metres, the bases of all later developments. In some cases the foot may have been earlier known, but it was he who defined the length of lines and the laws of versification; and the varied forms of lyric poetry in a nearly perfect form seem to have been as spontaneous expressions of the moods of his mind as are particular musical tones of the length and tension of a string. Secondly, he was the first, with the partial exception of Hesiod and perhaps of Callinus and Tyrtæus, to clothe in poetry personal and contemporary instead of legendary subjects. Thirdly, he first substituted common, terse and simple diction,

* Homer was thought superior in invention.

the parent of Ionic and Attic prose, for the diffuse pomp of the Epic style. Lastly, it is not too much to say that his habitual and unsparing vituperation of all men and human things was the commencement of criticism and satire in Greece.

So far the Ionians, always full of change, have taken the lead in invention. But lyrics proper were perfected by other races. Lyric poetry derives it name from its close association with instrumental music. It is probable that whilst the narrative parts of the Epic poems were in recitation accompanied, if accompanied at all, only by a continuous and monotonous strain, certain passages of a livelier spirit were arranged to livelier music under the names of Nomes or Arrangements. But so long as the lyre possessed only four strings even these can hardly have been much diversified. They became more various on the introduction of flutes or clarionets (from their great compass called *πάμφωνοι αὐλοί*), and still more when Terpander added three strings to the lyre. From this time poetry and music become closely united, and strictly lyrical poetry begins. From the first it was of two kinds.

One kind (the purely lyrical) consisted of a series of short and similar stanzas or strophes made up of lines also more or less similar in themselves, intended for recitation by an individual with a musical accompaniment entirely subordinated to the words. Such were the alcaic and sapphic stanzas, and others which are preserved only in Horace—measures adapted to express short bursts of individual passion but too monotonous in repetition for a long and continuous composition. They were cultivated, after Archilochus, chiefly by the passionate and impulsive Æolians of Lesbos and the neighbouring settlements, and perfected by Alcæus, Sappho, and the fervid Ionian Anacreon, whose harp was of twenty strings—the poets of love and wine. After Anacreon this kind of poetry seems to have declined before the choral forms and to have become confined to scolia or drinking catches, such as the song of Harmodius and Aristogeiton, extemporised or recited at banquets by various guests in their turns as the myrtle-branch was handed from right to left round the table.

In the other kind not only the music was relatively of more importance, but there was a further accompaniment of dancing which tended to become the dominant element of the whole, and the words were sung not by one voice but by the whole chorus or company of dancers. Hence this kind was known as choric or dance-poetry. This also was perfected by Æolians, but exclusively under Dorian patronage and in connection with Dorian games and dances and the worship of the Dorian god Apollo in the Peloponnese. It divided itself into several branches, varying with the nature of the subjects and with the different degrees of importance given to the words, the music, or the dance. In the pæan, or Apollo-song, the most elevated and severe species, the poetry seems to have been dominant; as was the dance in the hyporcheme, a less severe variety, in which gestures and mimicry to a great extent superseded words. The artistic combination of the dancing with the poetry is attributed to Thaletas, and to Alcman, the Horace of Greece; the introduction of a trained professional chorus to Arion; and the perfection of a threefold arrangement in strophes, antistrophes, and epodes—that is, long stanzas of continuous and complex rhythm intended to be sung by the chorus advancing, corresponding stanzas to be sung by the chorus retreating, and concluding parts to be sung at rest—to Stesichorus: whence the "triad of Stesichorus" came to signify the elements of a liberal education. One peculiar form of choric ode is important both from its estimation and culture in Dorian Greece and from its connection with the Attic drama. Archilochus had composed pæans to Dionysus, like the pæans of Apollo. To these Arion gave the distinct form of the dithyramb or cyclic song of Dionysus, sung by a chorus of satyrs in circular dance round his altar with a poetical monologue or dialogue embodying some adventure of the god; and Lasus of Hermione (Pindar's master) freed them from the trammels of antistrophic arrangement. In character these dithyrambs were turbulent and enthusiastic. They seem in earlier times to have been commonly composed in the trochaic tetrameter. In subject the choral poems generally were for the most part grave and treated of legendary subjects and the adven-

tures of the gods. In the hands of Stesichorus they even became epic in character, like passages of Homer rewritten in lyric diction and form.

After the time of Stesichorus Sparta ceased to take the lead, the Pythian games became a national school of music and poetry, and lyrical composition from the middle of the sixth century to the time when it becomes merged in the Attic drama is of no particular tribe or place in Greece, although, in that choral species which Sparta perfected, it retained throughout its career of increasing splendour the Dorian impress in form and dialect.

It is not known that Simonides or Bacchylides made any innovations in the form or scope of lyrical poetry. Their fragments show an advance in elaboration and sweetness of expression, but they founded no school or style, and Pindar reads them many sententious lessons on their acquiescence in unworthy traditions, and their reliance upon art rather than upon inborn force and truth. Even Pindar's own innovations were rather in spirit than in form. It was by the example of his elevation in thought and tone that he founded a school which has lasted into modern times. There is in his triumphal odes no passion, no creation of character or incident, scarcely any construction or subordination of personages, situations, or times, conducing to the vivid presentation of ideas or sentiments. In all, the motive, and to a great extent the treatment, is the same. A Greek has been victor in one of the great national games at a time when the games were the principal expression of Greek nationality, and had more glory to give than even poetry, politics, or war, and his victory had to receive that poetical celebration without which no success was complete. Pindar uses the opportunity to bring out the heroic and ideal side of life. The victory is regarded as the crown of the victor's existence, the blossom of the perfection of his house, the complement and result of personal worth, family greatness, and ancestral connection with gods and heroes, something which gives a largeness and greatness to the present akin to those of the past. It is not in novelty of form, or variety of idea or illustration, but in the sustained elevation of thought and style with which from

this point of view human life is regarded, that Pindar's originality appears.

Of the relations between music and poetry in the lyrical age we know little more than that the ancients considered different modes, and even different genera of music, and to some extent different instruments, to have been naturally appropriate to different kinds of subjects and to have possessed in themselves distinct moral and emotional properties; and that, of the two, the music was generally subservient. Whether there was the same appropriation of music to metre as of music to subject is more doubtful, though it is often affirmed and though the same persons are constantly treated as the inventors of corresponding musical and metrical forms. What is more certain is that music and poetry generally were not till a late period commonly separated in use. The same general name of Music and the same technical terms belong to both in common; and the lyre was as much the Muses' as Apollo's, and even when used to lead the dance was associated with song. It was not till poetry in its iambic form in the drama had discarded music that music in return set up for itself and became a separate branch of art, though the origin of the separation may be dated back to that introduction of the flute which first necessitated a division of the musician from the singer. Beautiful as the remains of the Greek lyrical poetry still are, they must yet necessarily have lost much of their original beauty with the loss of the musical commentaries so delicately adjusted to the idea and to the rhythm. To us they come as comparatively cold and bare without their interpreting and guiding music, as Greek architecture without its colour.

There may not be much reason to regret the fate which has left only the Iliad and the Odyssey to represent the cycle of Greek epics; but it is otherwise with the loss of the lyrical writers. For more than a century and a half of the most stirring times of Greek history, an unbroken succession of poets did not cease to produce poems for the chief relations of public and private life in their perpetual repetition through successive generations, for national games and local festivals from year to year, for banquets and dances, marriages and

funerals, from day to day, and to many of these the consent of antiquity gave high, to some the very highest praise. Yet of all these scarcely one remains to us entire, with the exception of forty-four odes of Pindar, all of one kind. Of other lyrical poets perhaps six thousand lines, or fragments of lines, remain, many of them preserved less for their beauty than for their religious or critical or grammatical interest. But such as they are, they are yet our best records of the opinions and tone of thought of the Greeks of that age. The poets were the great instructors of Greece, and even their fragments reflect better than late historians the manners and mind of their time.

I.

[*Archilochus and Tyrtæus*, c. 650 B.C.]

[*Tyrtæus.*]

1. ἀλλὰ is used with the imperative to exhort and persuade. Cp. Pindar, Ol. 6. 37, ὦ Φίντις, ἀλλὰ ζεῦξον ἤδη μοι σθένος ἡμιόνων, and ἀλλ' ἄγε, ἀλλ' ἴθι, in Homer.

6. γεραιούς. The diphthong αι is here shortened before a vowel, as in ἔμπαιον, Hom. Od. 20. 379; Ἰκταίου, Æsch. Supp. 385; ἐρμαίαν, Æsch. Eum. 947; παλαιόν, Eur. El. 497; δειλαία, Eur. Supp. 279, Ar. Eq. 139. Cp. Arch. 69, line 8, ἠχήεντα κύματα in a Trochaic.

21 seq. seem to be an imitation of Homer, Il. 22. 71 seq.

II.

[*Archilochus.*]

ii, 2. ἄνα δὲ—Up! The δὲ is used like ἀλλὰ in I. 1.

4. ἀσφαλέως is used in its literal sense—immoveably. Cp. II. i. 4, ἀσφαλέως βεβηκὼς ποσσί.

7. Bethink thee of what kind is the state of man.

iii. These verses are supposed to be spoken by Charon, a car-

penter. In v. 3, ἐρέω is for ἐράω. The meaning of the line is—I envy not any far-off unattainable greatness.

iv. This fragment is said to be a part of a description of that Neobule, Lycambes' daughter, whose scorn of the poet's love was so signally revenged by his poetry.

v. Signs of political troubles impending over the poet's town are described under the figures of the Ægæan rising with storm below, and a pile of cloud brooding on the ridge of the mountains above the town.

IV.

[*Mimnermus*, c. 620 B.C.]

i, 2. μέλοι, the optative, is in strict subordination to τεθναίην.

3. μείλιχα δῶρα καὶ εὐνὴ is nearly equivalent to μείλιχα δῶρα εὐνῆς. The following lines 4–10 (εἰ—θεός) are properly the protasis to which vv. 2, 3 are the apodosis, and the general meaning is—Since youth charms all (γίγνεται ἀρπαλέα) and age is dull and cold (4–10), let me be dead before cold age comes upon me.

ii, 1. φύει is transitive.

2. The nominative to αὔξεται is φύλλα.

4. The emphasis is on πρὸς θεῶν. For the gods themselves have made us to be without knowledge of evil and good (sc. of how much better it is to die than to grow old).

8. For just so long as the sun overspreads the earth. The sentiment is that life is but a day.

9. ἐπὴν παραμείψεται. παραμείψεται must be used either as a shortened form of παραμείψηται, or as syntactically its equivalent on the analogy of such Homeric constructions as ὅτε κεν συμβλήσεαι αὐτῷ (Il. 20. 335). The fragments of Mimnermus are full of Homeric phrases.

12. δδυνηρὰ is part not of the predicate but of the subject:—penury's hard lot befalls.

16. διδῷ is sometimes read, but the optative seems better to express the complete generality of the negation.

V.

[*Alcman*, c. 610 B.C.]

i. This is an address of the poet to his chorus of virgins.—Sweet-singing maidens, I can dance no more. O that I were the halcyon that with his mates skims the foam with careless heart, the sea-blue bird of spring. *κηρύλος*: cp. cæruleus.

VI.

[*Sappho*, c. 600 B.C.]

i, 3. *ὀνίαισι* is Æolic for *ἀνίαισι*.

5. *τυῖδ'* is for *τῇδε*, *αἴπ. κάτ.* for *εἴ ποτε καὶ ἐτίρωθι*.

6. *ἀΐοισα* for *ἀΐουσα*, *πήλυι* for *τηλοῦ*.

7. *λιποῖσα* for *λιποῦσα*.

9. *ὑποζεύξαισα* for *ὑποζεύξασα*.

15. *δηῦτε* for *δὴ αὖτε*—Again!—referring to the other visits mentioned in vv. 5–8.

18. *Πείθω* for *Πειθῶ*, accusative.

19. *μαῖς ἄγην* for *μάεις ἄγειν*.

20. *Ψάπφ'* is *Ψάπφα*, *ἀδικήει* for *ἀδικεῖ*.

22. *δίκετ'* is for *δέχεται*.

23. *φίλει* is for *φιλεῖ*. The sense of vv. 18, 19 is—Whom is it this time that you would have Persuasion bring to thy passion?

ii, 2. *ὤνηρ* is for *ὁ ἀνήρ*.

4. *φωνείσας* for *φωνούσης*.

5. *γελαίσας* for *γελώσης*.

7. *ὡς βροχέως* is—so soon as. *εὔιδον* is for *εἶδον*: the *υ* represents the lost *ϝ*.

11. *ὀππάτεσσι* is for *ὄμμασι*.

13. *ἴδρως* is feminine in Æolic.

15. *τεθν. δ' ὀλ. 'πιδ.* is for *τεθνάναι ὀλίγου ἐπιδεύειν*.

iv. Sappho compares a fair companion, whose love she cannot attain, to a bright apple at the end of the topmost bough, left

unheeded by the gatherers;—no, not all unheeded, but they could not come at it:—and herself to a dark-hued wild-flower on the mountain, bruised under the feet of the shepherds.

1. ὔσδῳ for ὄζῳ.

5. The verb is lost.

vi. Sappho says to her enemy—You when you are dead will be buried wholly; of you no memory shall live; for you have no share in the flowers of Pieria.

οὔτε τότ' οὔτ' ὕστερον—neither when you are just dead nor at any after time.

ἀφάνης κὴν Ἀΐδα δόμοις—as inglorious in Hades as you are here.

4. ἐκπεποταμένα—flitting.

VII.

[*Alcæus*, c. 600 B.C.]

i, 2. κάδ for κατά—Hand round the wine.

4. κίρναις for κίρνας.

5. πλέαις, for πλέας, agrees with κύλικας, understood. ἕνα καὶ δύο is adverbial, 'one of wine to two of water.' Cp. κύλικος ἴσον ἴσῳ κεκραμένης, Ar. Pl. 1132.

ii. Cp. Horace, Odes, 1, 9, which probably preserves the sense of some of the lost portions of this ode. In v. 10, μεθύσθην is for μεθυσθῆναι.

VIII.

[*Stesichorus*, c. 590 B.C.]

i. This fragment is the commencement and only remains of the most celebrated lyric of antiquity (except perhaps the lost ode of Tynnichus), the Palinodia, in which Stesichorus recanted an ode in which he had attributed to Helen all the sufferings of the Greeks in the war of Troy, and for which he had been visited with the wrath of Aphrodite. The idea of the Palinodia seems to have been that the real Helen never left Greece, and that it was a mere phantom

which fled with Paris and caused the war. Col. Mure observes that the title of this poem is probably the origin of the expression "to recant."

IX.

[*Solon, Archon in* 594 B.C.]

i. Gaisford's reading is preferred to the original text, which gave the wish for sixty years to Mimnermus, and that for eighty to Solon, partly because Solon in another passage makes seventy years the limit of desirable length of life, partly on the doubtful ground that the sense seems to be improved by the change. An argument for the original reading is the dispraise of old age in the poems of Mimnermus (supra IV. i. and ii.)

ii, 5. ὧδε does not govern, but only introduces the next line:—as follows.

9–13. lit.—Greatness, if the gods give it to a man, stands by him faithfully from basement to capital (of his career). But to him who gets power by violence, his greatness comes in evil wise, an unwilling prisoner of his unjust deeds. Swiftly Ate deals with him.

15. like a fire, it has its beginning in a little spark, but in the end its own destructiveness kills it.

17. ἐφορᾷ—directs.

30. and even if they themselves escape, and if the pursuing judgment of the gods overtake them not in their own life, it fails not to arrive in after time.

X.

[*Theognis*, c. 545, B.C.]

i, 15–16. ἔσσῃ is—you shall live. πᾶσι is the dative of reference, or ethic dative, as in Soph. Œd. Col. 1446, ἀνάξιαι γὰρ πᾶσιν ἔστε δυστυχεῖν. The sense is—You shall live in the mind of all men who in days yet to come (καὶ ἐσσομένοισιν) shall care for song. Compare Shakspeare's XVIIIth Sonnet.

iii. The sense is—Friend, let us part even for our friendship's sake. Alas! that we weary of all things on the earth but gold. Long still may we be friends: only it were best you lived with others who may read you better than I.

iv, 6. *πλαταν*ι*στοῦντος* means the fountain which rose by the plane-grove (*πλαταν*ι*στᾶς*) at Sparta. *ἐπάγων* is—bringing it to mix with (the wine).

8. *θωρηχθείς*—drunk.

v. The sense is—Let us laugh while mourners weep, let us sleep while others watch. The mourner of whom Theognis speaks is a tyrant.

vi, 1. I will be neither guest nor host nor eulogist of a tyrant.

XI.

This is the 'swallow song,' sung by children begging from door to door at the coming of the first swallow of spring.

1–4. She is come, she is come, the swallow, sweet spring-time bringing, and the sweet season of the year, with white belly and mantle of black. The plural *ἐνιαυτοὺς* is used partitively for—parts of the year. In v. 6 *σὺ*, &c. is addressed by the children to each householder in turn.

14. *φέρωμες*—Shall we carry off the door or the lintel.

17–18. But if thou give aught, great may thy gain be.

XII.

[*Xenophanes*, c. 560 B.C.]

6. *ἢ γράψαι*: understand *εἶχον* from the preceding line.

XIII.

[*Anacreon*, c. 530 B.C.]

ii. Anacreon says that Love, like a smith fashioning iron, now smites him with a great axe of passion, now plunges him into a bath

of despair. From the expression χειμερίῃ χαράδρῃ it would seem that blades were tempered in naturally cold mountain-springs.

XIV.

[*Ibycus*, c. 528 B.C.]

2. ἀρδόμεναι ῥοᾶν. For the genitive cp. Hom. Il. 6. 508, εἰωθὼς λούεσθαι ἐυρρεῖος ποτάμοιο: so λελουμένος ὠκεάνοιο, Il. 5. 6.

3. παρθένῶν, i. e. the Naiads.

XV.

[*Simonides*, c. 500 B.C.]

i, 6–7. οἰκέταν εἵλετο, &c. means—has taken in the glory of all Hellas to dwell within: i. e. is the chief home and shrine of the glory of Hellas.

ii. The subject is Orpheus and the power of his song. In v. 2 σὺν ἀοιδᾷ is—keeping time to, or—accompanying his song.

5. ἀραρεῖν is here intransitive.

6. πινύσκῃ—appoints, or—arranges.

9. ὥραν παιδοτρόφον—nesting-time. This passage with its lost context is probably the original authority for the powers of Orpheus' music over nature.

iii, 1–4. The construction is—When the storm and the tossing struck her down with fear, then, and not with tearless cheeks, &c. λάρνακι—the chest in which Danae and her son Perseus were shut up by Acrisius. μιν, sc. Danae.

8. σταλείς—equipped, or—housed with.

14. καὶ has here much the same force as δὲ often has in apodosis—so,—in that case. ὑπέχειν οὔας is equivalent to ὑπακούειν. The genitive ῥημάτων is governed by ὑπὸ in composition—If you could fear, where fear is, you would lend your ears to be hushed by my voice.

19. δίκαν—for the sake of, or possibly in a legal sense—on the ground that I am *pleading* for my son.

XVI.

[*Bacchylides*, c. 490 B.C.]

2. κυλίκων is to be taken with ἀνάγκα—a sweet compulsion from the wine-cup, issuing forth, fires the soul.

5–11. it (sc. the compulsion of wine) gives wings of soaring to the thoughts of men: straightway one rends from cities their crowns of towers: another in his thought will be monarch of the world. With ivory and gold their houses are gleaming; corn-bearing ships along the sun-lit sea from Egypt are bearing the abundance of wealth. So mightily the heart is lifted up with wine.

XVII.

[*Pindar*, c. 480 B.C.]

i. [*Olymp.* II.]

6. strict in his reverence toward strangers.

10. ἔφεπε—followed them. ἄγων, &c.—and added wealth and glory to their native virtues.

14. σφίσιν is a dative of reference: γένει in the next line is the 'dativus commodi'—preserve for their posterity the land of their fathers.

15–17. Deeds once done and ended (ἔργων τέλος), whether just or unjust, not even Time the father of all can undo.

20. παλίγκοτον—adverse.

22. ἕπεται λόγος, &c.—my argument agrees with the instance of the daughters of Cadmus, whose sufferings were grievous; but the heaviness of sorrow passes away as good prevails.

32. After οὐδὲ understand πείρας τι κέκριται—nor is there any set period when we shall end a peaceful day, child of the sun, in unfailing prosperity: i. e. there is no state of fortune final.

36. ἔχει—penes se habet.—Destiny, which holds in its hands the

hereditary good fortune of Thero's family and their heaven-sent prosperity, brings also at times a reverse of calamity.

50. *κοιναὶ Χάριτες*—the Graces who were equally propitious to Thero and his brother.

56. *εἰ* &c. The sense is—Such wealth and virtue are the more likely to lead their possessor to great and just deeds if he knows the future.

57–78. In this passage, lines 57–60 state that all spirits whether of the dead or of the living, if they are unjust, have purgation to endure: 61–67 describe the happiness of the just in an intermediate state before they are fully beatified: 68–78 describe the final perfection of their state, which is promised to Thero.

57–60. *ἐνθάδ' αὖτις* is construed not with *θανόντων* but with *ἔτισαν*.—As unjust spirits of the dead are sent back (*αὖθις*) to earth (*ἐνθάδε*) for purgation, so on wrongs done in Zeus' kingdom here (as opposed to Pluto's below) one underground passes judgment, pronouncing doom inexorably.

61. *ἴσον*—*ἴσα*—equally by day and by night.

63. *ἐν χερὸς ἁκμᾷ*—by force of hand.

65. For a meagre sustenance. *παρὰ τιμίοις θεῶν* seems to mean—beside the honoured of (i. e. by) the gods; *θεῶν* being a genitive of the agent or instrument.

66. *οἵτινες*—all they, that is, who loved truth.

67. *τοί*. sc. *οἱ ἀλιτρὰ δράσαντες*—or—*οἱ μὴ χαίροντες εὐορκίαις*.

69. *ἑκατέρωθε*—both on earth and in Hades.—*ἀπὸ πάμπαν ἔχειν* = *πάμπαν ἀπέχειν*.

71. *νᾶσος* = *νήσους*.

75. *βουλαῖς* &c.—according to the just will of Rhadamanthus, i. e. according to the fate after death which justly follows on their just lives.

78. *ἀλέγονται*—are numbered.

84. *ἐντὶ* = *εἰσί*.

85. *φανάεντα συνετοῖσιν*—they, i. e. my shafts of song, speak to them that can understand, but in general they need an interpreter.

87. *ἄκραντα γαρύετον*—clamour in vain. The reproach probably refers to Simonides and Bacchylides, rivals of Pindar.

88. ὄρνιχα = ὄρνιθα.

90. ἐπὶ Ἀκράγαντι τανύσαις—aiming my shafts at Agrigentum.

93. τεκεῖν &c., i. e. the city in a hundred years has produced no one who is a greater benefactor in disposition to his friends.

95. αἶνον &c.—envy attacks praise, envy which praise meets with, not justly, but at the hands of covetous men.

ii. [*Olymp.* I. 28–35.]

The legend ran that Tantalus boiled and served to his divine guests his son Pelops. Pindar prefers to account for Pelops' disappearance in another way, and in these lines justifies the innovation. The general sense is—Poetry has made current strange fictions of the gods and heroes: it is for time to judge between the false and the true; but in the meantime let us accept the worthier belief. Translate—Truly many things are wonderful; and it may be that sometimes the bright web of legend figured in colours of falsehood beguiles mortals into reports (φάτις apparently a heteroclite accusative plural, parallel with φάτιας) wide of the truth; and the Grace of whose giving is every charm of our life by her authority has oftentimes made credible even what is incredible. But the clearest judgment is that of the afterdays, and meanwhile for a man it is fitting to think nobly of the gods, for so the blame is less.

iii. [*Olymp.* XI. 60–77.]

1. ποταίνιον—because the subject is the first institution of the Olympic games by Heracles. The winners are the heroes who had fought with Heracles against Augeas king of Elis.

4. glory in the games his heart's desire making (ἐν δόξαν θέμενος for ἐν δόξῃ θ.) and in deed securing.

7. but Echemus was he that by his wrestling made Tegea glorious.

11. ὠλιροθίου—son of Halirrhothius.

13. χέρα κυκλώσαις (for κυκλώσας)—with whirling of his hand. συμμαχία &c.—his companions in arms raised a great shout.

14–17. ἐν δ' ἕσπερον (for ἐν ἑσπέρῳ). ἀείδετο δὲ &c.—that is, the full moon had just risen in the evening *when* the singing and the feast began. The δὲ after ἀείδετο indicates that the two occurrences (sc. the full moon and the institution of the games) were simultaneous. Cp. Virg. Æn. 3. 8, "Vix prima inceperat æstas Et pater Anchises dare fatis vela jubebat;" and Æn. 2, 692.

18. ἀμφὶ—in or with. ἐγκώμιον τρόπον—the strain or style of triumph.

iv. [*Pyth.* I.]

1. After the vocative may be understood προοίμιον τεύξαις from v. 6. But it is better to consider it as standing independently, in no close connection with any following verb.

3. σάμασιν—the notes. ἀκούει, πείθονται, εβεννύεις &c. in this and the following verses repeat the idea of the moderating power of music; the mention of which is made an occasion for advising Hiero to be temperate in his tyranny. In each phrase both the subjects and the epithets are so selected as plainly to suggest the rank, the glory, or the works of Hiero; e. g. ἀγλαΐας ἀρχά, αἰχματὰν, ἀρχὸς οἰωνῶν, βιατὰς Ἄρης. The general sense is—All these great and glorious beings obey Order, and will not Hiero be like them?

12. κῆλα—the shafts of music. ἀμφὶ—by reason of.

13. ἀτύζονται—the neuter plural has here a plural verb, as in Ol. 2. 84, βέλη ἔνδον ἐντὶ φαρέτρας. So ἐπαΐωσιν in l. 15 of the following piece.

18. ὑπὲρ—beyond. ἁλιερκέες seems to mean sea-guarded, probably with a reference to Hiero's late sea-victory over the Etrusci off Cumæ.

20. Αἴτνα—there is a double allusion, first to the city Ætna, founded by Hiero two years before, secondly to an eruption of Mount Ætna then proceeding.

25. ἐρπετὸν—i. e. Typhoeus.

26. The construction is—τέρας μὲν παριόντων θαυμάσιον προσιδέσθαι, θαῦμα δὲ καὶ ἀκοῦσαι—a wonder for passers-by to see, a wonder even (for them) to hear the noise of.

27. *οἷον*—what a monster:—*ἐνδέδεται κορυφαῖς καὶ πέδῳ*—is bound fast between hill above and plain underneath.

30. *ἐπωνυμίαν* is an adjective. *τοῦ ἔπων.*—called after which.

33. *ἅρμασι* is taken with *καλλινίκου*—victorious with the chariot. *πρώτα χάρις* &c.—for seafaring men it is the first of favours that a fair wind should set in for them when they are starting on their voyage, for so it is likely they will also end it well.

35. This argument brings the thought that, after this event, in the future also the city will be glorious, &c.

40. *τιθέμεν* is construed with both *νόῳ* and *εὔανδρον*—to lay this to heart and make the country a land of heroes.

41. The excellence of man receives from the gods all its means of success: by their favour it is that men are wise, strong, and eloquent.

44. *ἔξω ἀγῶνος = παρὰ σκοπόν.*

45. but that by a long cast I shall surpass my rivals.

47. The general sense is—if Hiero were released from his sickness and his pain, then would he remember with gladness his former exploits against the Etruscans.

48. The nominative to *εὑρίσκοντο* is Hiero and the Syracusans.

50. *τὰν*—*ἐφέπων*—after the manner of Philoctetes. As he went to take Ilion, so Hiero to help Cumæ.

52. Cumæ had applied to Hiero for help against Etruria. Tr.—Necessity made the proud Cumæan court his help.

55. *μοιρίδιον ἦν*, i. e. it was fated that by his help alone Ilion should fall.

58. *πίθεό μοι* &c., i. e. grant that in the house of Deinomenes I may sing an ode in recompense of Hiero's victory with the chariot. Deinomenes was Hiero's son and was by him made Tyrant of Ætna; v. 60.

62. According to the laws of the Hyllid model, i. e. the Spartan laws, Hyllus Pamphylus and Dymas being the three Heraclid eponymi of Dorian tribes.

63. Yea the descendants of Pamphylus, yea and the sons of the Heracleidæ dwelling beneath the slopes of Taygetus, desire ever to

abide by the Dorian laws of Ægimius. Ægimius was father of Dymas and Pamphylus.

67–8. The sense is—Grant that the true report of men may ever ascribe unto the people and their kings such a destiny as this.—The Amenas was a river near Mount Ætna. The city referred to is Ætna, newly founded by Hiero.

72. *ναυσίστονον ὕβριν* refers to the sea-fight off Cumæ in which Hiero defeated the Etruscans, B.C. 474.

74. *ὅς σφιν* &c.—Who cast their youth into the sea from out their swift ships.

75–79. *μισθὸν* is the accusative after *ἀρέομαι*; *χάριν* is the accusative after a participle, *εἰπών*, which must be supplied from *ἐρέω* in the following line, in which the poet has varied the construction by using the finite verb (*ἐρέω*) instead of the participle (*εἰπών*). In *τελέσαις*, line 79, he returns to the participial construction. Thus the sense of the whole passage is—I will win myself a reward from Salamis by telling of the glory the Athenians gained there, at Sparta by telling of the fight before Cithæron, at Himera by writing a hymn for the sons of Deinomenes.

80. *ἀμφ' ἀρετᾷ*—on account of their valour.

87. *εἴ τι* &c., i. e. the slightest word that flies from thy mouth falls weighty because it is thine (*πάρ σέθεν*).

91. *ἐξίει* &c.—Let out thy sail to be swelled by the breeze.

92. *κέρδεσσι*—by the cunning wiles (of flatterers).

93. *οἷον*—as it were. The boast of fame that follows after death tells aloud as it were the life of men by the mouth of historians and poets.

98. *κοινωνίαν μαλθακὰν παίδων* is a cognate accusative after *δέκονται*. *δάροισι* is the dative of place or circumstance. Translate—The harps resounding in the halls admit him not into fellowship in the sweet converse of youth.

v. [*Pyth.* VIII. 88-97.]

2. but who has newly been crowned with honour in his tender youth, through high hope soars on wings of manhood, having thoughts to think which are better than riches.

5. ἐν ὀλίγῳ—in brief space.

7. shaken by heaven's adverse doom.

vi. [*Nem.* VI. 1–7.]

2–3. πᾶσα &c.—the sole difference is that our powers are different, since we are as naught, but the brazen heaven is an ever-abiding seat. With this use of πᾶς cp. Pl. Rep. 602 D.; Soph. Phil. 622, El. 301.

4. nevertheless we have some likeness to immortals in mightiness of mind, or it may be even of body.

6. we know not what goal of life fate has allotted for our course in the day or in the night.

viii.

This fragment is the best extant specimen of a dithyramb. It was composed for the greater Dionysia at Athens.

1. The use of ἐν with the accusative is a Bœotian idiom. Lit.—Look on our chorus and assist at the loud music which graces it, Olympian gods.

3. ὀμφαλὸν, i. e. the altar of the twelve gods in the ἀγορὰ mentioned in v. 5.

5. πανδαίδαλον perhaps alludes to painting and sculpture in the Agora. In v. 7 Διόθεν is construed with πορευθέντ', and refers to the custom of invoking Zeus as the inspirer of song. Hence in v. 8 δεύτερον means—in the second place, i. e. after addressing Zeus he comes in the second place to Dionysus. In vv. 11, 12 the use of the plurals "august fathers" and "Cadmeian mothers," where only Zeus and Semele are intended, is a Pindaric idiom. In v. 13 μάντιν οὐ λανθάνει, lit.—is not unobserved by him, means—fails not to remind

him that the season for songs to Dionysus is come. The *μάντις* either simply means Pindar himself, who seems to have sent this dithyramb from Nemea, or else refers to the priest at Nemea who had the charge of the palm-tree from which were plucked the branches given to victors in the Nemean games.

14–15. soon as the chamber of the Hours is opened and the nectared flowers catch the footfall of fragrant spring. In vv. 16–20 the use of the singular verbs *βάλλεται* and *ἀχεῖ* with plural nominatives is called the 'schema Pindaricum." *βάλλεται*—are strewed. *ῥόδα κόμαισι μίγνυται*—roses bloom among the leaves.

ix.

The subject is an eclipse of the sun.

1. *θοῶν μᾶτερ ὀμμάτων*—Mother of swift sight.

2. *ἄστρον* is in apposition to *ἀκτὶς ἀελίου*, which is equivalent to *ἀέλιος*.

3. *ἰσχὺν ποτανὰν ἀνδράσι καὶ σοφίας ὁδὸν* is—man's soaring-power (sc. his sight) and the field of his science.

5. *ἐλαύνεις τι νεώτερον*—You are bringing on some change:—with the implication that the change is for evil.

x.

i, 1–7. The marginal analysis proceeds on Dissen's remarks that the funeral sacrifice at which the dirge was sung would be held in the evening, and that (Pindaric more) *πρόαστιον* may allude to the scene of the actual burying-place in a suburb.

vv. 8–9 are a fragment of the other side of the picture.

ii, 1. Böckh inserts *μετανίσσονται* before *τελευτάν*—by a happy fate all (living men) are passing onward to a period of their cares.

4. *πρασσ.*—while the body is busy.

5. points to that doom of joy or pain which is creeping up. *κρίσις* seems to be used with reference to the Pindaric expression *κρίσις ἀέθλων*, i. e. the decision of the judges as to who is to have the prize. So here—the decision of Rhadamanthus as to who is to meet with reward or punishment.

iii, 1. *πένθεος*, i. e. their pain as caused by their fault.

2. *ἐνάτῳ ἔτει*. Here the nine years take the place of the *ἐς τρὶς ἑκατέρωθι βίος* spoken of in Ol. 2, supra i, 67. Further the soul's career is here varied by the interposition of a heroic life. One of the dirges is omitted as being probably spurious.

With the whole passage cp. Virg. Æn. 6. 637–751.

XX.

[*Aristotle.*]

1–2. lit. O thou the noblest pursuit for life through many labours for the race of men.

6. Such fruit dost thou induce upon the mind, such as withers not and is sweeter than gold or parents or the languid eyes of sleep. Cp. Soph. Philoct. 67, *λύπην Ἀργείοις βαλεῖς*.

13. *Ἀταρνέος ἔντροφος*, sc. Hermeias of Atarneus.

ἀελίου χήρωσεν αὐγὰς is commonly taken to mean—deprived himself of light (i. e. died). Or it may be for *ἐχήρωσεν ἥλιον αὐγῶν*—by dying he as it were took away the light from the sun. Or thirdly *χηρόω* may be used in an immediately factitive sense—he made forlorn the light of day.

III.

DRAMATIC POETS.

480–250.

Even after Homer, and Archilochus, and Pindar, there was something wanting to poetical maturity in Greece. The poetry of vivid but unreflecting narrative and the poetry of individual passion had been perfected, but it still remained to add to events and sentiment the substance of ideas produced by analysis of life and its motives, and to recombine the whole into dramatic action, framed to exhibit in a subtle form "philosophy teaching by example."

The elements of that drama which supplied the want can be readily traced. Homeric legend provided an inexhaustible variety of elevated personages and tragic events. The iambists and lyrists had brought language and metre into a shape well adapted for simple yet poetical expression of common subjects. A mimetic element had been long growing up in the dithyrambic and phallic festivities of Dorian Greece, and perhaps still more in the recitations of those Homeric rhapsodists, who, as appears from the Ion of Plato, must have been in a manner actors as well as reciters, embodying in their own persons the characters whose deeds they recounted. Lastly, before the time of Æschylus Ionian philosophy had arisen in Greece with its free subtle and profound speculations on nature on causes and on thought. But the stages of advance in the combination of these elements into a harmonious form of composition are very obscure. Aristotle tells us merely that tragedy originated with the sallies of the

leaders of dithyrambs, and comedy with those of the phallic dancers; that Æschylus added a second personage or actor, and subordinated the choric to the iambic or conversational part; and that Sophocles introduced a third actor and painted scenery. But whatever was the order of the improvements, all of them were made by Athenian poets. The period of the glory of the drama extends from about 480 to about 300 B.C.; for the first sixty of which years tragedy held the first place, for the rest comedy. In both, Athens which had hardly appeared in the first two periods, stood not merely first, but alone.

Throughout the tragic period new plays were perpetually exhibited at Athens from year to year in unceasing succession and ever new variety. At every exhibition each contending poet brought into the field at least three new tragedies, followed by a satyric play (the link between the dithyrambs of the preceding and the comedies of the following age): and the same poets contended generally every other, sometimes every, year. Æschylus is said to have produced seventy tragedies, besides satyric after-pieces, Sophocles and Euripides a hundred and thirteen and ninety-two plays, respectively; and there were many other poets, in some cases equally or even more fertile, and who, though agreed to have been on the whole inferior to the three, were not seldom victorious over them on particular occasions. Of all these there remain to us only seven plays of Æschylus, seven of Sophocles, and nineteen of Euripides: but of this number several are acknowledged master-pieces, and collectively they enable us to trace the course of the successive changes of spirit and form in which tragedy reflected the changes of philosophy and society. "Though the subjects (says Mr. Grote*), persons, and events of tragedy always continued to be borrowed from the legendary world, and were thus kept above the level of contemporaneous life—yet the dramatic manner of handling them is sensibly modified, even in Sophoklês as compared with Æschylus—and still more in Euripidês, by the atmosphere of democracy, political and judicial contention, and philosophy, encompassing and acting on the poet.

* History of Greece, VIII. p. 441.

"In Æschylus, the ideality belongs to the handling not less than to the subjects: the passions appealed to are the masculine and violent, to the exclusion of Aphroditê and her inspirations: the figures are vast and majestic, but exhibited only in half-light and in shadowy outline: the speech is replete with bold metaphor and abrupt transition,—'grandiloquent even to a fault' (as Quintilian remarks), and often approaching nearer to Oriental vagueness than to Grecian perspicuity. In Sophoklês, there is evidently a closer approach to reality and common life: the range of emotions is more varied, the figures are more distinctly seen, and the action more fully and conspicuously worked out. Not only we have a more elaborate dramatic structure, but a more expanded dialogue, and a comparative simplicity of speech like that of living Greeks: and we find too a certain admixture of rhetorical declamation, amidst the greatest poetical beauty which the Grecian drama ever attained. But when we advance to Euripidês, this rhetorical element becomes still more prominent and developed. The ultra-natural sublimity of the legendary characters disappears: love and compassion are invoked to a degree which Æschylus would have deemed inconsistent with the dignity of the heroic person: moreover, there are appeals to the reason, and argumentative controversies, which that grandiloquent poet would have despised as petty and forensic cavils. And—what was worse still, judging from the Æschylean point of view—there was a certain novelty of speculation, an intimation of doubt on reigning opinions, and an air of scientific refinement, often spoiling the poetical effect."

After Euripides there is no doubt that tragedy declined. Iophon the son of Sophocles was alone regarded by Aristophanes as a possible successor to the tragic throne, and the Frogs represents the descent of Dionysus to Hades in quest of his lost Euripides, whose place there was none left on earth to supply.

Comedy, Aristotle says, is even more obscure in its origin than tragedy. It was long of less account, and could not claim that public patronage which enabled the tragic poets to command every requisite accompaniment of music and dancing and scenery at the cost of the wealthiest citizens, rivals in the splendour of those appointments which

in a wealthy but republican city were the chief opportunities for public display of riches and magnificence. At first, adhering closely to the traditions of its origin, it seems to have been a mere apotheosis of slander, and of the poets of this stage not enough remains to shew whether their scurrility was set off by poetical merit. In Aristophanes, the Archilochus of the drama, it appears perfected in form: it has already lost much of its coarseness: and (if Aristophanes speaks truly of his predecessors) it has gained proportionately in wit. After him, it gradually became less and less bold, and losing at once much of its poetry with the loss of the chorus, and much of its freedom and range with the substitution of conventional for real characters, declined into the more prosaic comedy of manners. Yet for a time the decline was merely comparative. The question of the Alexandrian Aristophanes, "O Menander, O life, of you two which was the plagiarist?" seems to be justified by the few fragments which remain, and by what is preserved in the adaptations of Plautus and Terence. The fragments of Alexis are even more remarkable than those of Menander, and in both humour is mingled with an elevation of thought which is perhaps less apparent in Aristophanes.

Throughout the great age of tragedy the poets were more than ever the instructors of Greece. It was not only that in conjunction with the Sophists and the dicasteries they both filtered and enriched the language for the use of Plato and Aristotle, but they were a perpetual education in taste, and the medium through which the spirit and some of the results of the newly born political and ethical philosophy were adapted to the comprehension and diffused over the mass of the people. This was much less the case with comedy. Already in the time of Aristophanes the function of instructors had been transferred partly to the historians and orators, partly to the philosophers; and philosophy and oratory thenceforward attracted all the most powerful minds, and imparted to prose the art and poetical feeling which had formerly found no exercise or expression but in verse.

There are two principal differences between our drama and that of

Greece. Firstly, notwithstanding its name, Greek dramatic poetry had little to do with represented action. From the time of its origin in the monologue of the leader of a dithyrambic chorus, who expressed by his gestures the passion of the god arising out of the adventures recited, but not the adventures themselves, it continued to address itself not to the representation of actions, which it sometimes recites, sometimes merely presumes, but to the presentation of a passion or effect of the events or actions on character, especially on the character of the one person who is the protagonist of the play, and permitted itself no more of action and incident than sufficed to introduce the expression of that mental movement. The rule of Horace that Medea must not kill her children or Atreus dress human flesh or Procne or Cadmus undergo transformation on the stage, is only a particular instance of a much more general principle of Greek dramatic art.

Secondly, action was the less necessary because the interest of the play was not that of the evolution of a new plot, but that of the good treatment of an old one. There are very few exceptions to the rule that the subjects (in the case of tragedy) were familiar legends taken from the well-known heroic past, and those exceptions were regarded as singular by the Greeks themselves. Two plays of Phrynichus, the Taking of Miletus and the Phœnissæ, and the Persians of Æschylus, are the only known instances in the older tragedy. Early in the fourth century B.C., Agathon produced a piece called the 'Flower,' the plot and the characters of which were of his own invention, and which was thought remarkable on this account even by Aristotle, writing near the close of the fourth century B.C. It seems as if the Greeks preferred subjects already familiar, and cast by long tradition into an artistic form. They allowed and liked such variations as those which the same legend shews in the different treatment of Æschylus, Sophocles, and Euripides; but they must be no more than variations on the old and familiar air and not new and strange inventions.

With such traditional plots and characters but little representation of action was necessary for the effect at which the Greek tragedians

aimed, and that little was made as formal as possible. There were numerous conventionalities and technical rules which were perfectly understood by the bulk of the spectators, and which at once led their minds to understand or even anticipate the poet's meaning and purpose. Not only they knew the sources from which he had taken his plot, and the names and bases of his characters*, and had by heart the national epics and popular lyrics, reminiscences and even adroitly-inserted quotations from which were to them a great part of the pleasure of the new play: but they were able to recognise from the fixed masks of the characters the emotion which was to be dominant in them during the scene; and they were further helped to rise to the ideal elevation proper to the subject and the thought by the set emphasis, the utterance made sonorous by mechanical means, the long brilliant Bacchic robes raised stature and tragic step of the actors. If a player came on at this place and time they knew that he was the leading character, and whence he had come; if at another, they were informed accordingly. If a messenger came in from one side, an external element was to be added to the action; if on the

* Cp. Antiphanes, Poesis Fragm.

μακάριόν ἐστιν ἡ τραγῳδία
ποίημα κατὰ πάντ', εἴ γε πρῶτον οἱ λόγοι
ὑπὸ τῶν θεατῶν εἰσὶν ἐγνωρισμένοι
πρὶν καί τιν' εἰπεῖν· ὡς ὑπομνῆσαι μόνον
δεῖ τὸν ποιητήν· Οἰδίπουν γὰρ ἂν μόνον
φῶ, τἄλλα πάντ' ἴσασιν· ὁ πατὴρ Λάϊος,
μήτηρ Ἰοκάστη, θυγατέρες, παῖδες τίνες,
τί πείσεθ' οὗτος, τί πεποίηκεν. ἂν πάλιν
εἴπῃ τις Ἀλκμαίωνα, καὶ τὰ παιδία
πάντ' εὐθὺς εἴρηχ', ὅτι μανεὶς ἀπέκτονεν
τὴν μητέρ', ἀγανακτῶν δ' Ἄδραστος εὐθέως
ἥξει πάλιν τ' ἄπεισι, κ.τ.λ.

With this Antiphanes contrasts the hard fate of the comic poets who have to make their own names antecedents plots catastrophes and situations.

other, the announcement was to be of some passed crisis in the fortunes or of some effect already produced on the mind of the character whose sufferings were in progress: and at each pause the chorus came forward to explain to them the sentiment of the passed scene and to prepare them for the next, marking the successive stages by which the final climax of passion was being attained.

ÆSCHYLUS.

I.

[*Persians*, 377–432.]

The first lines describe how the Persians watched all night to catch the Greeks in their expected flight; the rest describe the battle.

lines 1, 2. *κατέφθιτο*—was gone; *ἔπῃει*—began to come on.

2, 3. Every man who was lord of oar or master of arms.

4. Bench to bench passed the word of encouragement.

6. *δὴ* is construed with *πάννυχοι*—So all night long the lords of the ships kept the whole fleet under sail.

8. *ἐχώρει*—was wearing on.

10. *ἔπει γε μέντοι*—For all that, when, &c.

11. *κάτεσχε*—had overspread.

12–13. *ἠχῇ* (loudly) is adverbial in force. *μολπηδὸν* is opposed to the irregular *ῥόθος* of the Persians.—A loud shout as of song rang triumphantly.

19. Next the trumpet's call began to kindle their whole line. Nor long was it till, &c.

23–24. The Lacedæmonians (according to Herodotus) formed the right wing; and to their discipline the word *κόσμος* is particularly applied. Here *κόσμῳ* appears to describe the internal order of the Lacedæmonian fleet, *εὐτάκτως* their orderly direction of the whole Grecian fleet as opposed to the *ῥεῦμα* (v. 36) of the Persians.

30. *καὶ μὴν*—no less again. Cp. v. 13.

35. Drave his ship straight at a foe.

36. The full stream of our fleet made head.

37. The apodosis of ὡς δὲ πλῆθος is lost in the stream of the narrative.

40. ἐπαίοντο, ἔθραυον, an asyndeton—were being struck, were shattering, &c.

42. ὑπτιοῦτο δὲ κ.τ.λ.—began to upset, till now the sea &c.

50. οἰμωγὴ expresses the sound, while κωκύμασιν further defines its character.—The while the cry of their lamentation spread over the surface of the sea.

52. ἀφείλετο, sc. τοὺς παιομένους καὶ βαχιζομένους—till night's dark face (or—the blank eye of night) withdrew their prey from their sight. The seven words following ἐρράχιζον may be treated as parenthetical.

II.

[*Persians*, 796–839.]

lines 7–8. i. e. For if part has come to pass, so will the rest: wherefore vain is the hope in which Xerxes leaves a chosen multitude behind.

12. ἐπαμμένει—remain over and above.

17. are overturned and tumbled from their very bases.

19. μέλλουσι, sc. πάσχειν.

20. nor, so far, is there any bottom to misfortunes, but they still flow freely.

26–27. the blossoming of pride sets in an ear of calamity and reaps thereof a harvest of tears.

31. spill a full cup of prosperity in reaching out for more.

34. σωφρονεῖν κεχρημένον—Since he hath need to be discreet.

40–41. The sense is—Through his grief at his misfortunes, all his rich raiment is torn and in shreds.

III.

[*Seven against Thebes*, 568–625.]

line 1. Sixthly I am to speak of a man though most modest still most stout, a seer, the mighty Amphiaraus.

5. reviles him as a summoner of the Erinys, as a minister of slaughter.

9. Of the two last words one must be taken to be corrupt, on account of the metre. It is more probably ἀδελφεὸν, which is a form not elsewhere found in iambic passages.

10–12. Inverts (ἐξυπτιάζων) his name (i. e. exclaims ὦ νεῖκος πολὺ instead of ὦ Πολύνεικες), then sets the inversion right (καλεῖ, lit.—gives him his right name) by syllabling a second time at the end the severed noun (δὶς ἐν τελευτῇ τοὔνομ' (sc. "νεῖκος") ἐνδατούμενος). Amphiaraus first exclaims ὦ νεῖκος πολὺ, thereby inverting the natural order of the syllables in Polyneices' name, but immediately restores the integrity of the name again by repeating νείκος or -νεικες after πολύ; so that the exclamation in full is ὦ νείκος πολύ -νεικες. On this play on names see Extract I. from Odyssey, v. 72.

17–19. vv. 18–19 are an explanation or expansion of the metaphor in v. 17. Tr.—For a mother's blood can any justness of cause atone? When thou hast made thy father-land to be captive by thy spear, will it be reconciled to thee?

μητρὸς πηγὴ is—the blood of Thebes your mother.

45. βιᾷ φρενῶν—in despite of his better senses.

46. τείνουσι πομπὴν &c.—marching in long procession to go unto the far city, viz. Hades. i. e. the long train of their army is marching only to death.

48. σφε, i. e. Polyneices.

49. The construction is, οὐ προσβαλεῖ πυλαῖς, οὐκ ὢν ἄθυμος ὤν—he will refrain from attacking, but not because he is a coward.

51. εἰ καρπὸς ἔσται, i. e. if they are to bear fruit.

52. i. e. Loxias either says nothing, or speaks the truth.

55. σάρκα δ' ἠβῶσαν φέρει is parenthetical.

IV.

[*Suppl.* 86–102.]

Tr.—The will of Zeus is not easily searched out—a fire that shines in all places, even in darkness, though visible but as a glow in the clouds of chance to the tribes of men.

Fair falls and victoriously whatsoever his brow ordains to be; for overshadowed and trackless the ways of his breast hold on to their issue, inscrutable to our gaze.

Down from the castles of their proud thoughts his will smites mortals to ruin, yet uses never weapons of violence, for of such the gods have no need; but his thought, as it were seated above, even from its own holy place executes his will.

1–4 might pass for a description of Æschylus himself.

V.

[*Prometheus Bound*, 88–127.]

line 8. χρόνον is not the accusative of duration of time, but is governed by ἀθλεύσω.

13. ἐπιτείλαι—to rise. The metaphor is from the rising of a star in the horizon.

22. θηρῶμαι is the historical present—I am the finder of the stolen source of fire stored in the hollow wand.

28. τίς ὀδμὰ &c.—What invisible fragrance stole on me.

29. κεκραμένη—partaking of both natures, as did the heroes or demigods.

33. τὸν πᾶσι θεοῖς δι' ἀπεχθείας ἐλθόνθ'—I that became hated of all the gods.

36. φιλότητα βροτῶν—Friendship for mortals.

VI.

[*Prometheus Bound*, 436–471.]

line 1. χλιδῇ—through insolence.

3. προυσελούμενον—insulted.

5. διώρισεν—defined or established.

15. ἔφυρον εἰκῇ πάντα—Confounded everything at random.

16. προσείλους—turned to the sun, so as to catch its warmth. ᾖσαν = ἦδεσαν.

23. δυσκρίτους δύσεις, i. e. hard to determine, uncertain. This is explained to refer 'to the difficulty of distinguishing the true from the apparent setting of a star owing to its obscuration by the sun's rays.'

26. μνήμην θ' ἁπάντων μουσομήτορ' ἐργάτιν. For μνήμην θ', μνήμης is sometimes read: i. e. the composition of letters, which is the muse-mother giving the memory of all things.

28. ζεύγλαισι &c.—Submitting to bear the collar.

VII.

[*Prometheus Bound*, 528–560.]

The sense is—It is good to obey Zeus and to give due sacrifice and to guard the tongue. In these I find peace: but disobedience has brought you to sorrow. And yet how thankless is the pain: and what are mortals that their gratitude should weigh against Zeus' wrath? This is the moral of your fate.

line 8. Sweet is the lifelong dwelling in good hopes making the soul good cheer with golden mirth.

15. Say now, O friend, how thankless was your service: say, what help, or where?

22. Far other is the strain (sc. the noise of the riveting of the chains) that came to me but now than that former one when I sang for your bridal.

VIII.

[*Prometheus Bound*, 907–970, 1080–1094.]

line 2. Such a marriage he is preparing for himself to make.

5. τότ' ἤδη—so soon.

10. πεδαρσίοις κτύποις—thunders on high.

18. *γῆς τινάκτειραν νόσον*—a plague that shakes the earth.

22. *θὴν* is merely ironical. The emphasis is on *ταῦτα*—You threaten Zeus with just what you wish for him.

35. *τρόχιν τόνδε*—this lackey coming hither.

39. You that have sinned against the gods in giving the privileges of gods to creatures of a day.

44. Set forth the truth simply.

49. *νέον νέοι*—you and your government are alike new.

65. *καὶ μὴν*—and now.

67. *βρυχία*—underground.

76. *τεύχουσα φόβον*—meant to frighten me: the force of the present tense is to intimate that the attempt is futile.

IX.

[*Agam.* 160–257.]

In the first stasimon the chorus of elders ignorant as yet of the news of victory, but wondering at the flames which rise from the altars and at Clytemnestra's agitated approach, sings in a mixed strain of history and prophecy the sacrifice of Iphigenia.

line 1–7. Zeus! whoever he is, if that name is pleasing to him, by that I call on him. Though I weigh every name I can think of no name in comparison save that of Zeus which will enable me truly to cast from my thoughts the undefined burden of sorrow.

8–13. Neither Uranus nor Cronos but Zeus only can help.

10. will have aught to say, being of the past.

12. met his victor and is no more.

13. The emphasis is on *Ζῆνα* in contrast with his predecessors—But Zeus if one hymns with good heart in song of victory, he shall attain all wisdom. *ἐπινίκια* is in the nature of a cognate accusative after *κλάζων*.

16. who to suffering allotted wisdom for a sure possession.

18. *στάζει πρὸ καρδίας*. The idea seems to be that the thought distils from the unconscious recesses of the heart so that the heart

becomes conscious of it. Translate—There distils, in sleep even, before the heart a trouble of remembered pain, so that wisdom comes in our own despite.

21. And the gift of the gods, as they sit on their throne in majesty, takes men by violence.

23. continued from the previous narrative in v. 157. Ἡγεμὼν ὁ πρέσβυς is—the elder leader, Agamemnon.

25. never blaming the seer, nor blowing against the gusts of fate. ἐμπαίοις τύχαισι—lit. sudden chances.

27–40 are parenthetical; the phrase ἄναξ δ' ὁ πρέσβυς (41) being the resumption of line 23, the sequence of which is interrupted by the digression commencing at line 27. It is also the apodosis of a new protasis which begins at l. 36.

27. κεναγγεῖ—'exhausting,' probably in the sense of exhausting the supplies of the fleet.

29. ἔχων—in a neuter sense—keeping opposite Chalcis.

32. δύσορμοι βροτῶν ἅλαι. If a comma is placed after δύσορμοι the sense is—delaying ships at anchorage, driving men from their course. But it is probably a compressed expression for—causing an evil detention at anchorage, which is as bad as driving men from their course.

34. doubling the length of the time were wasting and wearing the flower of the Argives.

37. ἄλλο refers to πικροῦ — for a remedy of the first grief a second and a bitterer.

39. προφέρων—alleging her wrath.

41. δὲ marks the apodosis.

49. παρθενίου θ' αἵματος explains παυσανέμου θυσίας: ὀργᾷ περιόργως—with exceeding desire.

50. εὖ γὰρ εἴη implies assent after a pause—'Yes: may it be well.'

51. ἔδυ—bowed under.

52. breathing a change of spirit veering round to an unjust unholy course, whereby he learned a new lesson, the spirit of all-daring. τροπαία, lit. a changing wind.

57. *πρωτοπήμων*—a woe which will beget others. *δ'* marks the apodosis to l. 51.

58–59. *ἀρωγάν* and *προτέλεια* are accusatives explanatory of the action expressed in *θυτὴρ γενέσθαι θυγατρὸς* as if *θύειν θυγατέρα*. *προτέλεια ναῶν* is—to be for an expiation for the ships.

60. *κληδόνας πατρῴους* can hardly mean—cries of "Father!"—the meaning of *πατρῷος* being—from or of a father. Probably the sense is—the glory (lit. title) of her royal birth. The line in Lucretius (1. 95) which is used to support the first interpretation is not imitated from this. (See Munro ad loc.)

65–66. *πέπλοις περιπετῆ*—wrapped in her robe. *προναπῆ*—falling. In v. 66 *παντὶ θυμῷ* is—nothing doubting.

67. *στόματός τε* &c. = *στόμα καλλίπρωρον ἐν φυλακῇ κατασχεῖν*—to hold under guard the fair portal of her lips; and *κατασχεῖν* is to be repeated with *φθόγγον ἀραῖον*—stifling the cry which was like a curse against the house.

69. i. e. *βίᾳ ἀναύδῳ τε μένει χαλινῶν*.

72. standing out as in a picture in act to speak.

ἐπεὶ &c. is constructed after *προσεννέπειν*, *ἐπεὶ* being equivalent to 'for' or 'as' (si quidem).—Wishing to find voice, as many times in her father's chambers she had used it to sing to his guests and in her pure maidenhood to invoke lovingly for him glorious and happy life.

80. It appears from the order that *δίκα τοῖς μὲν* answers in emphasis to *τὸ δὲ προκλύειν*.—Justice gives as compensation to those who have suffered knowledge of the future:—but, as for listening for its distant footfall ere it come, farewell to that until it comes, for come it will: that were but to anticipate the pain. *ἐπεὶ γένοιτ' ἂν ἥλυσις* is lit.—since there is likely to be for it a time of arrival,—*γένοιτ' ἂν* being a generalised future.

83. When it comes it will come clearly, bringing its light (sc. its explanation) with it. *τορὸν* is the emphatic part of the predicate, and is further explained by the addition of *σύνορθρον αὐγαῖς* which seems to stand for *σὺν αὐγαῖς ὄρθρου*—with a light as of morning.

X.

[*Agam.* 404–474.]

The apprehended Nemesis of Iphigenia's sacrifice was the subject of the first stasimon. This, the second, speaks in a still more uneasy and apprehensive tone of the great example of an accomplished Nemesis in the results to Troy of Helen's flight, and finds in the death of countless Greeks for the honour of the Atreidæ a new and less obscure suggestion of evil awaiting Agamemnon.

lines 1–5. A noise of warriors arming with shield and spear behind her leaving, to Troy a dowry of destruction bringing, lightly Helen is gone out of the gates; and what none may dare has dared.

8. *στίβοι φιλάνορες*—places that knew her while yet she loved her lord.

9–10. The text is that of the best MS., *σιγᾶσ'* being Doric for *σιγῶσα*. Linwood, accepting a correction—*πάρεστι σῖγ' ἄτιμος, ἀλλ' ἀλοίδορος, ἄπιστος ἀφεμέναν ἰδεῖν*—translates—"he (i. e. Menelaus) stands by in silence, dishonoured, yet not reproaching, hardly believing that he sees that she is gone from him." Klausen—*πάρεστι* (sc. Helen) *σῖγ' ἐς ἀτίμους* (sc. the Atreidæ) and understands *ἀφεμέναν* as—"omnium quæ dimissæ sunt." Paley—*πάρεστι σῖγ', ἄτιμος ἀλλ' ἀλοίδορος, ἄλγιστ' ἀφειμέναν ἰδών*—"He is present (i. e. at the bed) in silence, dishonoured, yet without reproaching her, perceiving with deepest pain (?) that she is gone." These and other corrections are adapted to the metre of the passage, which is not the case with the MS. reading in the text. But whatever the original may have been it probably did not differ much in meaning from that reading. If that is in substance correct there is evidently an antithesis not only between *ἄτιμος* and *ἀλοίδορος*, but also between the two lines as wholes, one (v. 9) referring to the unreality of the vision in the matter of voice and presence, the other (v. 10) to its apparent reality to the sight. This is the more probable since the rest of the song of the *προφῆται* seems to go on to make a similar antithesis between presence to the eye and actual unreality, in three other forms (vv. 11–21).

If this is so, the general meaning of the whole passage (9–21) is—We see her with joy, but it is a mere vision, without voice to speak or hearing to listen to us (9–12): her husband sees her form in her statues, but they are an unsatisfying cheat (13–15): in dreams again he sees her, but that also is an unsubstantial phantom of his sleep:—and the exact meaning of 9–10 may be that she is still present to them visually, but in such a manner that she cannot speak to them (*σιγᾶσ'*) nor can they speak to her either that she may be honoured (*ἄτιμος*) or blamed (*ἀλοίδορος*), but still very dear to the sight since they have lost her. In this MS. reading *ἀφεμένων* must be a genitive absolute, but *ἀφέμενον* in Hesychius (in Paley) seems to point to *ἀφεμένους* or *ἀφεμένοις*—dear for those to see who have lost her. But if this is the true interpretation, and if *σιγᾶσ'*, *ἄτιμος*, *ἀλοίδορος* and *ἄδιστος*, are all predicated of Helen, *ἄδιστος* at least must be a corrupt reading (perhaps for *ἄδιστον*), as being a masculine form.

14. *ἀνδρί*—to her husband.

15. i. e. for in the yearning which the sight of them breeds, they seem to have no substantial beauty. *ὀμμάτων ἐν ἀχηνίαις* sums up the point of the four previous antitheses, bringing together the ideas of sight and of unreality, the contrasts of which are the subject of them all.

16. Then his sorrow clothes itself in dream-phantoms.

17. *ματαίαν* (= *ἀτελῆ*)—unsatisfied.

18. *μάταν* is construed with *βέβακεν ὄψις*; and *εὖτ' ἄν τις δοκῶν ὁρᾶν* is a mixed construction between *δοκοῦντός τινος* and *εὖτ' ἄν τις δοκῇ*:—For it is cold comfort *if*, when one fancies he sees his good, the vision fading from his arms is fled on wings that follow closely the flight of sleep:—i. e. the dream vanishes even at the moment when he is awakened by his joy.

23–24. Such the grief which she left behind in her own home by the hearth of her family: but not less for the levies from the whole land of Hellas the sorrow of heavy hearts is loud in every hero's home. *συνορμένοις* is a dative of reference.

27. Yea, there are many heartfelt pangs.

30. *ἀφικνεῖται*, said ironically of the dead.

31. χρυσαμοιβὸς σωμάτων, i. e. the changer who receives men living and gives them back dead. ταλαντοῦχος ἐν μάχῃ δορὸς means—whose changing-table is a battle-field.

34–35. In βαρὺ ψῆγμα there are various allusions:—(1) to heavy dust as descriptive of gold-dust; (2) to full weight (cp. ἀντήνορος v. 36, and γεμίζων); (3) half ironical—such a weight of ashes (cp. εὐθέτου, v. 37); (4) mournful, as further explained (Æschyleo more) by δυσδάκρυτον.

37. εὐθέτου—which packs neatly:—still with a reference to the gold-dust.

40. σῖγα βαύζει—moans or murmurs under his breath.

41. προδίκοις—avenging, sc. their own grievance.

44. εὔμορφοι—their goodly forms. Both κατέχουσιν and ἔχοντας have a double meaning:—(1) occupying, (2) conquering.—Others of them have graves there where they won them, in the Ilian land: she gave her conquerors a grave.

45. Not light is the voice of a people in wrath, but rather even as heavy as a people's solemn execration. τίνει χρέος—pays the obligation of, i. e. is equivalent to, or "is change for."

47. apprehension listens in me for something still hidden behind the clouds of fate.

52. παλιντυχεῖ τριβᾷ βίου—reversing the way of his life.

53. ἐν δ' ἄϊστοις, i. e. there is no help for him when he is once among the dead.

55. is hurled in their face. ὄσσοις is a dative of the part affected.

XI.

[*Agam.* 1178–1330.]

The scene which presents the vision of Cassandra (1071–1330) divides itself into five parts, of which the last four are given in the text. In the first or preliminary part Casandra has but begun to be moved by the trouble of Apollo's inspiration, and as yet sees only vague prophetic shapes without connection or consistency; a wailing

child, a lifted arm, a falling victim. In the other four, prophetic paroxysms successively increasing in strength and lighting up horrors ever more and more closely imminent are alternated with intervals of calm in which Casandra mournfully expostulates with the elders of the chorus because through the still continuing curse of Phœbus they refuse to believe her warnings.

Lines 1–20 of the extract (*καὶ μὴν ὁ χρησμὸς κ.τ.λ.*) are the first clear vision, that of Erinyes revelling in the palace; and are followed by a rest in which Casandra vainly brings evidences of her truthfulness (21–36). Lines 37–64 (*ἰοὺ ἰού,—ὑπ' αὖ με κ.τ.λ.*) are the second clear vision, of as it were children carrying their own entrails. Here the children are the children of Thyestes whose murder and mutilation by their uncle Atreus were the beginning of the whole chain of Ate (*πράταρχον ἄτην*). Again a pause follows (65–79), and Casandra renews her appeals more impatiently than before. Thirdly, in lines 79–117 (*παπαῖ οἷον τὸ πῦρ κ.τ.λ.*) there is borne upon Casandra in perfect clearness the vision of her own death and the resumption of her prophetic office by Phœbus; and in the following interval (118–129), her curse being gone with her inspiration, the elders begin to understand and tremble. Lastly, a final flash of prophecy shews her that the end is come: she starts as if struck (130); and while the chorus moralises, Agamemnon's death-cry is heard (v. 1343 of the play).

It is remarkable how much of the choric parts in this scene is made up of interrogations and exclamations. Casandra and the elders feel themselves almost passively under the influence of ominous events. They are played on by the god without their will and almost without their understanding; and they speak with double meanings, obscure even to themselves till the event is come.

lines 1, 2. *καὶ μὴν*—But now—introduces a new stage in the vision: (Thus far I have seen and spoken obscurely,) but now no more shall the vision peer darkly from under a veil. *χρησμὸς* in these and the following lines seems to be used to express not so much an oracle or result of prophetic power as the prophetic inspiration itself.

3-6. The meaning is—The inspiration is likely now to blow strongly in upon (*ἐσήξειν*) my mind in the direction of the coming light of fulfilment, against whose brightening horizon I can descry still huger waves of calamity surging up. The image is taken from the sun rising on the sea with a fresh wind.

λαμπρὸς may represent the Homeric *ἀργεστὴς* = clearing the clouds from the sky. *κλύζειν* is neuter; and *ὥστε κλύζειν* taken in connexion with the context means—so that I see surging up—rather than—so that there surge up.

6. *φρενώσω*, &c.—enough of riddles; now I will be plain.

7. *συνδρόμως* is construed with *μινηλατούσῃ*.

10. in harmony, but not one of sweet sounds: evil is in their tones.

11-12. explain *οὔποτ' ἐκλείπει*—and now I see that it is a revel drunk and bold with human blood which sits close, &c.

13. *συγγόνων ἐρινύων*—either the sister furies; or the furies which avenge crimes committed against kindred.

15-16. of *an* original curse—not—*the* original curse.—So *εὐνὰς* &c. Casandra is not telling what she knew before as matter of history, but describing what she divines now for the first time.

ἐν μέρει, &c.—each in turn they speak loathing of a brother's bed merciless to its defiler—i. e. of one (Atreus) who was merciless to the brother (Thyestes) who corrupted his wife. Cp. Eurip. Electra, 699-746 infra.

17. Missed I, friends? Or was that shaft yeomanly shot?

19. *προὐμόσας* is a legal term—be my witness on oath.

20. *λόγῳ παλαιᾶς*—old in story.

21. But how could an oath, though taken in good faith, help you?—The chorus does not understand Casandra's meaning or the reason of her appeal—the appeal of one who has long prophesied to deaf ears,—for belief at last when she has such clear proofs to shew. The meaning of the whole answer of the chorus is—As for the oath for which you ask, we do not understand what good that would be: but we allow with wonder that you know more than a common stranger could know.

25–37. In this dialogue Casandra attempts to convince the chorus by describing the origin of her power.

29. *παλαιστὴς* may mean either vehemently opposing other suitors or vehemently pressing Casandra.

30. *νόμῳ*—as lovers do. Cp. the Homeric *ἦ θέμις ἀνθρώπων πέλει ἠδὲ γυναικῶν.*

35. From the time of that fault I got no heed from any one.

38. Again a terrible throe convulses me within.

42. *ὡσπερεὶ* explains *προσφερεῖς* in the preceding line—that is as it were children.

46. *ἐκ τῶνδε*, i.e.—my conclusion from the vision is that it represents the origin of the coming calamity.

47. *ἄναλκιν* is sarcastic—acting a lion's part without his heart.

49. is explanatory of the title *δεσπότης* in v. 48.

51–53. The full expression would be *οἷα λέξασα ἡ κύων κ.τ.λ. οἵων τεύξεται. ἐκτείνασα* refers to Clytemnestra's long speech to Agamemnon on his landing.

55. *δυσφιλὲς δάκος* is construed not with *τί* but with *νιν*—as a hateful monster.

58. *θύουσαν* is nearly = 'possessed.' *Ἅιδου μητέρ'*—teeming with death.

59. *ὡς* &c. The construction is continued from v. 53—he knows not how (in her heart) she shouted over him as a conqueror shouts as the rout begins, even while she seemed to rejoice in his safe return.

62. *ὅμοιον*—it is all the same even if I get no belief from you.

63. *παρὼν*—when you shall see it as an eye-witness.

65–79. As in the former dialogue Casandra had reasoned with the incredulity of the chorus, so here she attacks their dulness.

67. *οὐδὲν ἐξηκασμένα* stands for *εἰργασμένα* and so takes *ἀληθῶς* as if it had been a positive assertion instead of the negation of a negative.

73. You are praying that it may not be true: but they are busy with killing and making it true.

75. If you ask that you have much mistaken my mark. The metaphor is from archery as in v. 17.

76. The full expression would have been—*τὸν γὰρ τελοῦντα καὶ διὰ τίνος μηχανῆς οὐ ξυνῆκα*—I do not understand who is to do the deed or what is to be the instrument.

77–78. *Cas.* Yet I speak your tongue, too well.

Ch. So do the oracles: still they are hard to understand.

81. this lioness in human form that couches with a wolf in the lion's lair.

83–84. and as if seasoning a drink she will mix in her vengeance against Agamemnon payment on my score also. As she sharpens for him the sword, she exults that for his bringing me here she will pay him back death.

87. why do I wear this which is a mockery of me?

90. *ἐγὼ δ' ἄμ' ἕψομαι* is Hermann's conjecture for the MSS. *ἀγαθὼ δ' ἀμείψομαι.*

91. adorn some other wretchedness instead of mine.

92–99. And lo! where Apollo comes himself to strip from me my prophet's garb—Thou, whose livery I fling away, didst even while I wore it look on when I was scorned and set at nought (*μάτην*) among my friends, by enemies in one consent (or reading *μέγα* for *μετὰ*—when I was mightily scorned by my friends who were but enemies). I was named with the wretches who starve from door to door, and he left me to bear it all. And now see me, the prophet, that prophet's handiwork;—see whither he has brought me, even to this pass where I must die, where for espousals there await me the shambles, the blow, the hot blood, and the sacrificial death. *βωμοῦ πατρῴου* probably refers to the ceremony called *προγάμεια*, a part of which was a sacrifice offered by the father of the intended bride at the altar of the family. *προσφάγματι*, not a victim, but the act of slaughter, as in Eur. Troades, 624.

108. *κάτοικος ὧδ'* seems to be opposed to *λοῦσα* in v. 112. The sense is—Why do I linger here lamenting, when my country is no more and its conqueror who protected me is cared for by the gods in this way? I will face my death: let it but be swift.

112. πράξω—I will fare as I may.

122. Time will not give any the more an escape.

124–127. *Cb.* Yet in your misery you keep a brave heart.

Cas. Cold comfort your's!

Cb. Still to die nobly is some gain.

129. Here Casandra must be supposed to see the last and clearest vision calling her to die.

131. Why that cry unless some horror is upon your mind?

133. The chorus, not understanding Casandra, refers her words to the triumphal sacrifices.—But how can such ill-savour come from the victims within the palace?

139. My dread is not that of a bird that (has been limed and) fears every bush.

143. ἐπιξ.—I take from you this last good office:—sc. that they shall be her witnesses.

146–153. lit.—To the sun I pray, to this his last light, for my avengers, that they may repay both my hated murderers alike for the poor slave's death, their easy prey. Alas for man's state! Growing prosperous, it is likened to an outline, whose figure when adversity comes the touch of a wet sponge wipes out; and the last state is far more pitiable than the first.

That such is the meaning of v. 153 seems to follow from the answer of the chorus—"Yes: why are men so eager for greatness? It were better not to rise than to risk such fall." But it may mean—and this I pity more than my own case.

Here Casandra rushes into the palace to die.

XII.

[Choeph. 315-465.]

lines 1–4. Saying or doing what could I waft it from afar to where you rest in light which is but darkness?—σκότῳ φάος ἰσόμοιρον being construed as in apposition with ἐνναί.

4–5. but, be that as it may, still such mourning is held to be a fit honour for the ancient house of the Atridæ.

9–11. when the dead is bewailed the slayer is revealed, and the lamentation of children for the father that begot them, when roused to the full fails not to find out the whole matter. ἔνδικος is construed with ματεύει, lit.—finds out as a matter of right. τὸ πᾶν is used adverbially—in all cases.

12. ἐν μέρει—in my turn.

14. the emphasis is on δίπαις—So now from twain children, &c.

15. φυγάδας refers to Orestes' exile.

17. χρῄζων—if he will. ἐκ τῶνδε ἂν θείη, &c.—might change this misery to cries of joy.

21. νεοκρᾶτα φίλον—sc. Orestes, as newly come on the scene.

22–29. The construction is εἰ (ἐκεῖ) κατηναρίσθης εἶχες ἂν τάφον εὐφόρητον, &c.

26. and for the course of your children's life having founded an enviable career. ἐπιστρεπτὸν—such as men might turn to gaze at.

29. πολύχωστον—εὐφόρητον—though high piled yet no heavy burden on your race:—or, without any opposition—which would have been no heavy sorrow in the house.

33. and an attendant of the great lords of the other world below, even as in life you were a king, one of those whose lot is the wielding of the sceptre which rules men. πιμπλάντων seems to be for εἷς τῶν πιμπλάντων, and λάχος βάκτρον τε to be for λάχος βάκτρου.

36. The construction is ὤφελες μὴ τεθάφθαι. So in v. 40 ὤφελον δαμῆναι.

40–43. Sooner ought his murderers in his stead to have fallen under doom of death, for us to have been hearing far away without mixing in this trouble. αἶσαν is a cognate accusative after δαμῆναι, πυνθάνεσθαι is for ὥστε (ἡμᾶς) αὐτῆς πυνθάνεσθαι. τινα is = us, and v. 43 is explanatory of πρόσω—far off, so as that we should not have been mixed up in these griefs.

46–51. δύνασαι γάρ, &c. The sense is—You *talk* of happiness with peace: and so much as the mere talking of them is in your power; but the truth is that there is a sound as of a double scourge coming. Your helpers are already moving below: the hands of these

hateful rulers are defiled, while the children have holiness (sc. τὸ ὁσίοις εἶναι) with them. Or—the children have the best of the conflict (sc. because the rulers' hands are defiled). μάραγνα seems to describe the violence and noise of the conflict under the metaphor of a scourge, διπλῆς (cp. δίπαις, l. 14) to allude to the imprecations of the two children.

57. After χειρὶ there is an aposiopesis, the prayer being broken off and an expression of assurance substituted. τοκεῦσι seems to refer to Agamemnon: τελεῖται ὅμως is in contrast with ὑστερόποινον—though tardy, revenge for our father will surely come.

58. πευκηέντ'—piercing—perhaps also with some reference to the smoke from the wood of a sacrifice in allusion to the coming sacrifice of Clytemnestra and Ægisthus.

61–65. Why am I to hide how all the while in my mind are flitting, before my heart's prow blowing, bitter anger, indignant hate? οἷον is nearly equivalent to ὥς.

66. The emphasis is on ἀμφιθαλής—But how can even Zeus interfere to give us our father again? lit. to make us ἀμφιθαλεῖς, i. e. children with both parents living? or perhaps in a more general sense—to give us complete prosperity.

68. Alas! never. Then by cleaving them (sc. Clytemnestra and Ægisthus) with his thunders let him prove himself the true friend of the land (or—let justice be done for the land). It is but justice against the evil-doers that I ask.—The neuter of πιστὸς is several times used by Æschylus for the masculine. δίκαν δ' &c. explains what is the action or service on the part of Zeus which will satisfy Orestes that Zeus is πιστός; namely, that service of mere justice, which if Zeus should refuse he would be οὐ πιστός.

71. χθονίων τιμαί—ye gods below.

72. ἀλλὰ νόμος μέν—Certainly it will be so. It is a law that, &c.

74–76. For a murder awakes the Erinys of one murder (sc. itself) to bring a second crime to crown the first.

The chorus has just said that one crime summons another to join it; and now repeats the same thought in what may be called technical

language about Ate. λοιγὸς is a first murder (in this case that of Agamemnon) which awakes its proper Erinys (ἐρινὺν παρὰ τῶν πρότερον φθιμένων), which then brings a further or second crime (ἑτέραν ἄτην) to join the first murder (ἄτῃ, sc. that of the first λοιγός). πρότερον is used (by anticipation) in contrast with the second ἄτη which is not yet mentioned: so that λοιγὸς—ἐρινὺς παρὰ τῶν πρότερον φθιμένων—and ἄτῃ all mean the first crime, and ἑτέραν ἄτην the second. The general sense is simply—One crime of blood causes another.

78. ἀραὶ—Furies.

83. κλύουσαν. The accusative is used as if the previous line had been—πάλλει με δέος. There is a similar construction in Soph. El. 480.

87. ἐπαλκὴς θρασέ' is corrupt. But understanding some such nominative as ἐλπὶς the sense seems to be—One moment I despair and my heart is overclouded at the words I hear; but when again * * * * *, then hope dispels the cloud of grief and lights up a fair prospect before me.

90–94. τί—ἤ is for τί ἄλλο ἤ—And for such hope what claim could we have so strong to bring forward as the actual wrongs which we suffer? If she try to fawn on us, those wrongs will reject her fawning, for like as the fierce heart of a wolf so the heart which I inherit is not to be appeased.—At this point the mourners give over lamentation and prayer, and nerve their hearts to action by remembrance of Clytemnestra's cruelties.

95–100. At his funeral I struck myself for mourning like a Persian or a Cissian mourner, and ceaselessly recklessly fell thick the blows of my hand, now on my head, now downwards, till my bruised and aching head was stunned with shocks. ἐπιρροθεῖ is the historical present for the past tense. That it is the κομμὸς at Agamemnon's funeral and not one now proceeding which is described seems to be proved by ἦν. The force of the passage is that the chorus is stimulating Orestes to vengeance by recalling the sorrows of that time, as Electra afterwards recalls its indignities.

111. ἔθ'—more still! thou wert mutilated, O my father:—re-

member it, Orestes; with such honour as she slew him with, with that she also buried him, that she might lay up intolerable grief for you.

116–120. And that fate you speak of was my father's! Yet even I was kept apart.

118. *μυχοῦ ἄφερκτος*—shut up *within* the palace.

120. no consolation for me but my secret tears.

122. Yes, make passage through your ears for her words to pass entirely through your mind. Think of this as but a part, and yearn to learn more; for when you go into the fight your heart must be steeled.

131. Instantly may my strength meet their strength, my right theirs.

134. i. e. it awaits its season, which your prayers yet may hasten.

XIII.

[*Eum.* 235–253.]

Orestes had taken sanctuary at Delphi and there and in his wanderings over the earth had been purified from the mere stain of blood-guiltiness. But as the Ate of matricide was still unsatisfied, the Erinyes demanded him from Apollo. Whilst they slept he fled by the god's counsel to Athene's city, and taking refuge at her altar prays for complete purgation by trial.

line 1–2. Queen Athene, it is by Loxias' command I am here, but do thou receive graciously me an outcast.

3. *οὐ προστρόπαιον*—no longer a suppliant for purification:—which is further explained by *οὐδ' ἀφοίβαντον χέρα*—nor still uncleansed from the blood on my hand.

4. *ἀμβλὺν*—the edge of my guilt worn off:—which is further explained by the next words—that is by intercourse with men;—for it was part of the obligation of hospitality to absolve suppliants from blood by the proper rites. *πορεύμασιν*—roads or haunts of men. The general idea is, as it is explained in vv. 445–452 of the play, that he is no longer unfitted by blood-guiltiness to approach Athene's holy place for deliverance from Ate.

6-8. The construction is—I am here, having wandered over land and sea by Loxias' command to this your house and image;—δῶμα and βρέτας being governed by πρὸς in or understood from πρόσειμι (from εἶμί).

9. φυλάσσων is used absolutely—Here abiding, I await the issue of trial.

10.—Halt! here is the scent of the victim warm.

11. By the voiceless guide is meant the scent of blood.

13. πρὸς—towards, i. e. following.

14. ἀνδροκμῆσι—wearying.

15. πεποίμανται, i. e. has been traversed in every corner as by the shepherd and his flock.

16. The costume and figure of the Furies in this play seem to have been taken from a painting at Athens (Müller, Eum.). They were dressed in black and without wings. Here the want of wings (ἀπτέροις) and the speed (οὐδὲν ὑστέρα νεώς) explain their weariness.

19. Sweetly a savour of human blood comes to me.

XIV.

[*Eum.* 307-396.]

line 1. χορὸν ἄψωμεν—let us join ourselves in regular chorus for a stasimon. Up to this time the Furies have been pursuing Orestes without choric order.

2–5. μοῦσαν &c.—Since we have determined to set forth our hateful song, and to tell by what law our company distributes to mankind their several lots.

7. τὸν προνέμοντα &c.—him who presents unspotted hands. προνέμειν;—to hold forth to view, as opposed to ἐπικρύπτειν in v. 11.

14. τελέως—to the very end, i. e. until we have exacted punishment from him.

15. whose purpose in bearing me was that I should be avenger of blood on the sightless dead and on the seeing.

18. As if *κύριον ἄγνισμα μητρὸς φόνου*—the atonement due to us for a mother's blood.

20–25. These lines, which are the burden of the hymn, refer to the incantation called *κατάδεσις* or *κατάδεσμος*, which was properly applied to the binding of gods or demons so as to prevent, as *ἐπαγωγὴ* to the summoning of them so as to accomplish, a particular event. Hence it is applied to any magical binding. In v. 20 the force of *τῷ τεθυμένῳ* is general — the victim, such a victim as Orestes shall soon be. With *ἐξ Ἐρινύων* must be understood *ὑμνεῖται*, and the emphasis being on *τῷ τεθυμένῳ* the meaning of the whole is—Over such victims is sung by us Erinyes this strain which maddens, distorts, ruins and binds the mind, ill music, a blight on men. *ἀφόρμικτος*—music of the *αὐλὸς* alone without the *φόρμιγξ*, there being an allusion not only to the different character of their music but to the connection of the *φόρμιγξ* with Apollo, the Erinyes' enemy in the play.

27. *ἔχειν*, i. e. *ἡμῖν ἔχειν*.

28. *αὐτουργίαι*—murder of relations, *μάταιοι*—without just cause. The explanation of the inverted construction of *τοῖσιν ξυμπέσωσιν* &c.—who are involved in &c.—is that when two things are said to meet, either may be said to meet the other.

29. dog him to death: when dead, he is not too free.

38. *ἀθανάτων*, sc. *ἐστί*—the immortals have to keep off their hands. The connection of lines 38–43 is marked by the words *συνδαίτωρ, παλλεύκων πέπλων ἄκληρος*, and *εἰλόμαν*.—We take no partner to our feasts, feasts in which no white robes are worn, for our part and lot is not in such things; for we chose for our part and lot calamities of homes, where Destruction has been directed against one of the destroyer's own blood with whom he lived.

47. *ὑφ' αἵματος νέου*—we destroy him in right of the claim which fresh bloodshed gives us.

48–58. In this passage the sequence is interrupted after the third line by three lines (*Ζεὺς—ἀπηξιώσατο*) which are parenthetical, and is resumed in v. 54 by the repetition of another nominative (*ἁλομένα*) (of the singular number instead of the plural *σπευδόμεναι* of v. 34)

with the resumptive particles *γὰρ οὖν*. The sense of the whole is—Very jealous as against the gods for our authority, we use it mercilessly as against our victims. In the construction of the sentence *τινὰ* means—any one else but ourselves; *ἀτέλειαν* is governed by *σπευδόμεναι* as if *σπεύδουσαι*; *ἐμαῖσι λιταῖς* signifies—prayers made to us—and therefore—prayers which are our province; *ἄγκρισιν* is a legal term descriptive of a "divinatio" or preliminary inquiry as to the propriety of proceeding with an action; *σφαλερὰ κῶλα* and *δύσφορον ἅταν* are accusatives epexegetic of *ποδὸς ἀκμὰν* after *καταφέρω*; and (*σπευδόμεναι*) *θεῶν δ' ἀτέλειαν ἐμαῖσι λιταῖς ἐπικραίνειν* is equivalent to *σπευδόμεναι δὲ τὸ τοὺς θεοὺς μὴ ἔχειν τέλος ἐπικραίνειν ἐμαῖσι λιταῖς*; *ἐμαῖσι λιταῖς* being governed by *τέλος ἐπικραίνειν* as understood from *ἀτέλειαν ἐπικραίνειν*, and *ἐπικραίνειν* being an explanation or limitation of *τέλος* so understood, in the same way as *θαῦμα* is often explained or limited by *ἰδέσθαι* or *φόβος* by *ἀκοῦσαι*. Lastly, the literal construing is—But we, eager (*σπευδόμεναι δ'*) for withdrawing from all others (*ἀφελεῖν τινά*) these our peculiar cares (*τάσδε μερίμνας*), and that the gods should not have any accomplishment to grant (*θεῶν δ' ἀτέλειαν ἐπικραίνειν*) to prayers which are my province (*ἐμαῖσι λιταῖς*) and should not interfere to question my right of jurisdiction (*μηδ' ἐς ἄγκρισιν ἐλθεῖν*), inasmuch as Zeus on his side our blood-dripping hateful sisterhood from his converse repulses (*Ζεὺς—ἀπηξιώσατο*), I, I say, leaping from above (*ἁλομένα γὰρ οὖν ἄγκαθεν*) very heavily bring down the weight of my feet (*μάλα βαρυπεσῆ καταφέρω ποδὸς ἀκμάν*), making the limbs of the long-striding to stumble (*σφαλερὰ τανυδρόμοις κῶλα*), bringing overwhelming ruin (*δύσφορον ἅταν*).

59–64. Then the glories of such men, very splendid though they be upon the earth, melt away underground and waste from their splendour at our approach dark-robed, at the blighting dancings of our feet. One is stricken and knows it not, by reason of a plague of phrenzy, so darkly over him hovers the pollution of his crime—a black mist upon his housetop, told of in rumours of calamity.

65. *μένει γὰρ*—Such is our abiding law;—viz. that guilt should be

punished in the manner above described. *εὐμήχανοι* &c.—We lack not for means, and what we will, we bring to pass (*τέλειοι*).

69. *διόμεναι λάχη* &c.—we are pursuing an office disgraced, unhonoured, at variance with the gods above, and whose sunless lamp makes the way steep and hard alike for them that see and them that are dim of sight.—In the last words the guilty are represented as travelling with difficulty over a dark path, dimly lighted with the torches of the pursuing Furies. *δερκομένοισι* and *δυσομμάτοις* are not—the living and the dead. The meaning is, that the way is so dark for the guilty man, that it matters little whether he is keen-sighted or not.

75–77. *τὸν μοιρόκραντον ἐκ θεῶν* is an epithet of *θεσμὸν*, *δόθεντα τέλεον* a predicate. Thus the sense of the whole is—when he hears my decree, which the gods themselves ratify, pronounced by me so as to bring its own accomplishment.

78–79. *οὐδ' ἀτιμίας κυρῶ*—Nor am I dishonoured in my office:—i. e. even the gods respect my rights and duties.

XV.

[*Fragm.* 266.]

Thetis reproaches Apollo for the death of her son Achilles. She contrasts the god's prophecies of her happiness in marriage with the misery which he has brought in its stead.

SOPHOCLES.

I.

[*Antigone*, 332–375.]

line 1. Though many are the artful creatures yet man has the most marvellous arts of them all.—There is a twofold irony in this chorus, first in the consideration of man as a part of external nature (cp. the

neuters τοῦτο, περῶν, πολεῦον) like the animals whom he subdues, secondly in the contrast of his empire over other things (death only excepted) with the weakness and waywardness of his own life. δεινὰ includes the notion of 'ingenious' as well as that of 'marvellous.'

4–5. χωρεῖ νότῳ, a dative of circumstance or means after a verb of motion, as in the Homeric πέτετο πνοιῇς ἀνέμοιο. In v. 6 ὑπὸ with a dative is used to express an accompaniment.—Rides with the stormy South over the hoary sea amidst the roaring of billows about his path.

8. ἀκαμάταν—inexhaustible; ἀποτρύεται—wearies out in his service.

9. ἰλλομένων and πολεῦον both express the same idea, that of ploughs moving to and fro. πολεῦον is intransitive.

10. κουφονόων—careless, or light-hearted.

11. ἀμφιβαλὼν ἄγει—makes captive with a net.

14. δικτυοκλώστοις σπείραισι—meshy folds of nets.

16. κρατεῖ μηχαναῖς—he has arts to master.

18. If ἄξεται (which is defended by ἔπαξεται in v. 26) be the true reading, the construction is—He will lead for himself the horse to (i. e. under) a yoke for his neck, and the untamed mountain bull.

19–28. φθέγμα καὶ ἀνεμόεν φρόνημα seems to be a resolved phrase for—speech to give his thought wings. In δυσαύλων πάγων &c. the two things intended are βέλη αἴθρια δυσαύλων πάγων (frost) and βέλη δύσομβρα (rain). At ἄπορος the construction is altered, and instead of the apposition being continued, a new verb is supplied. τὸ μέλλον is adverbial. The force of the future in ἐπάξεται is—he cannot procure (Latin—non accessiverit). Translate—Speech and wings for thought and arts (or—moods) of civil life he taught himself, and shelter from heaven's arrows of inclement frost and bitter rain; infinite in invention, shiftless to meet no turn of chance: only, he may not get himself any shift against death: yet from deadly sicknesses he has contrived escape.

29–31. The construction is ἔχων τὸ μηχανόεν τέχνας σοφόν τι ὑπὲρ ἐλπίδα ἕρπει ποτὲ μὲν ἐπὶ κακὺν, ἄλλοτε ἐπ' ἐσθλόν. σοφόν τι is the predicate. The sense is—possessing in the subtlety of his

inventiveness a wisdom that exceeds all hope, he advances sometimes to evil, sometimes to good.—In the following lines from *νόμους* to *ὑψίπολις* refers to *ἐπ' ἐσθλὸν*, from *ἄπολις* to *χάριν* to *ἐπὶ κακόν*. *τόλμας χάριν*—with pride for his motive. Translate—His most excellent inventiveness of arts beyond belief he draws sometimes to evil, othertimes to good; when honouring his country's laws and heaven's inviolable justice, then glorious with his city; again, an outcast, whenever in his pride he takes evil for a fellow.

36–39. i. e. neither guest nor friend. *ἴσον φρονῶν* appears to refer to political friendship,—idem velle de republicâ.

II.

[*Antigone*, 407–470.]

line 2. *τὰ δείν' ἐκεῖνα* refers to the threats uttered by Creon when the body was first reported to have been covered, in lines 304–314 of the play.

5. *ἐκ πάγων*. The construction depends on the sense.—We set ourselves (so as to watch) from a hill-top. *ὑπήνεμοι*—out of the wind, under shelter from the wind.

6. i. e. *πεφευγότες ὀσμὴν μὴ βάλοι ἡμᾶς*.

8. *εἴ τις τοῦδ' ἀφειδήσοι πόνου*. The watchman is here reporting the very words of his fellow *φύλακες*; and it is for this reason that we find here the optative future. Cp. Soph. Phil. 316, also Œd. Tyr. 1271, 1274, and Œd. Col. 945. Translate—'Man threatening man, in case any one should be remiss in this work.'

12. *τυφῶς ἀείρας σκηπτὸν*—lit., a whirlwind having raised up a storm. *οὐράνιον* may mean either—in the sky or reaching to heaven.

15. The force of the sentence is—Though frightened we did not abandon our post. *καὶ* in the next line is—and the result of this courage was, &c. *εἴχομεν*—we endured.

17. *πικρᾶς*—embittered.

19. i. e. *λέχος κενῆς εὐνῆς ὀρφανὸν νεοσσῶν*. 9–19. Translate—So watched we on till overhead towered the sun's bright round

with burning heat; when suddenly over the earth a mighty whirlwind rising sickened heaven's face, and streaming along the plain, the tresses of the forest tore, strewed them on the earth, choked with them the depths of air. We with closed eyes abided heaven's scourge, and when it passed at length, this woman we descried; and she set up a sharp bitter cry like the cry of a bird when she finds an empty nest robbed of its young.

20. *ψιλὸν*, i. e.—uncovered by the watch, after she had covered it the first time. See supra, lines 3, 4.

24. *ἄρδην*—with uplifted hand.

25. *τρισπόνδοισι*, i. e. mead, wine, and water, as in Od. xi. 27, 28. Wine is not permitted in the offering to the Eumenides. Cp. Œd. Col. 481. *στέφει*—honours.

26. *λέμεσθα*—we set upon her.

30. *ἀλλ'* &c. *καθίστατο* must be understood from the previous line.

35. *σὲ δή*, sc. *λέγω*.

38. This line is addressed to the watch, which had before been threatened with death for negligence.

43. *δῆτα*—And even after that did you dare?

44–46. The construction is disturbed by the premature insertion of the verb (*ὁ κηρύξας τάδε*) in the first line in anticipation of the proper verb in v. 46. The sense of the whole is—Why, it was not Zeus that made such a proclamation, nor was it the Justice who is assessor of the powers below: I say they are not those who set such laws as yours for men to keep.

53. *τούτων δίκην δοῦναι*—subject myself to the penalties for violation of these.

63–64. i. e. the folly is in your thinking it folly.

III.

[*Antigone*, 781–800.]

line 2. *ὃς ἐν κτήμασι πίπτεις*—Love that lightest where plenty is.

4–5. There is apparently an opposition between *ἐννυχεύεις* (*μὲν*)

and *φοιτᾷς δ'*. Love is said by night to make his nestling-place in a maiden's soft cheek, and thence issuing forth to roam over sea or hide in rustic homes; i. e. no place is so far but his power can reach it, none so secret but he will find it.

7. nor any amongst mortal men. *ὁ δ' ἔχων μέμηνεν*—who makest him that receives thee mad.

8. *ἀδίκους* is proleptic—even the minds of the just thou wrestest to folly to their undoing.

10–11. *ἔχεις ταράξας* is equivalent to a perfect, and *νεῖκος ἀνδρῶν ξύναιμον* to *νεῖκος ἀνδρῶν ξυναίμων*—and it is thou who hast stirred up here a strife even between kindred.

10–11. These lines connect the song of the chorus with the subject of the scene, viz. Hæmon's love for Antigone in spite of his father's edict against her: *νικᾷ*—love is more potent than that edict, *πάρεδρος* &c.—love is of equal majesty,—or is assessor with it.

11–14. Love from a sweet maiden's lids confessed has the victory—Love that is an equal power with high ordinances from thrones of kings: for irresistibly divine Aphrodite sports with the hearts of men.—*θεσμῶν* refers to Creon's decrees, which Love has made Hæmon forget.

IV.

[*Antigone*, 806–928.]

line 3. *νεάταν*, though an adjective in construction, is in sense treated as an adverb, and so is continued in *κοὔποτ' αὖθις*.

9. *οὐκ ἔγκληρον*—disinherited of, &c.

12. *οὐκοῦν*—but yet.

14–15. not your's the scourge of wasting sickness, nor your's the portion of violence.

16. *αὐτόνομος* may mean either (1) by your own act, i. e. not laid in the grave, but walking to it, or (2) of your own free will,—in regard of her preference of ideal law to the laws of the magistrate, or (3) in an unique manner. The first suits the immediate, the third the more remote context best.

18. The force of δὴ with ἥκουσα is—truly (I am not alone for) I have heard of such a fate.

19. ξέναν, sc. Niobe—called ξέναν by the Theban Antigone as having come from Phrygia (Lydia) and married Amphion king of Thebes. Ταντάλου—daughter of Tantalus. Σιπύλῳ &c.—the place where she was petrified.—I have heard speak of how the saddest death befell the stranger who came to us from Phrygia, the daughter of Tantalus, at the mountain Sipylus.

21. ἀτενὴς κισσὸς—clinging or straining ivy.

22. a growth of stone locked her in its grasp.

25–26. τ', θ', — both — and : — although the nominatives are distinct.

27. In δειράδας as in ὀφρύσιν there is an allusion to the human figure as well as to the neck and brow of the mountain.

29. ἀλλά τοι—Yes, but.

32. τοῖς ἰσοθέοις ἔγκληρα λαχεῖν—to share the lot of the equals of gods.

34–35. ὀλλυμέναν—not yet in my house of death, but still in the land of sight.—The present is doubtful.

39. ἔμπας ἐπικτῶμαι—You at least are mine as witnesses for me (sc. even if the elders are not).

42–45. ἔρμα τυμβόχωστον—the mound raised (or vault heaped up) for my tomb.

ποταινίου—strange. οὔτ' ἐν βροτοῖς &c.—neither of the world nor of the grave, of the dead nor of the living. Both ποταινίου and these two lines refer to a dislike of being unlike other people, which the Greeks felt particularly on the subject of funeral rites.

46–48. You went to the furthest point of daring, and struck heavily against the lofty throne of Justice.

49. The force of τιν' is—belike. It is not all your fault, for in part it may be a hereditary trouble which you are working off.

50. ἀλγ. μερ. is the genitive which is changed into the accusative in the next line πρὸς τὸ σημαινόμενον.

51. τριπόλιστον οἶτον—thrice celebrated : unless we read with Hermann τριπλοιστὸν, tripled in the sense of great.

54. *κλεινοῖς Λαβδακίδαισιν* is explanatory of *ἡμετέρου*—of us, the glorious Labdacidæ. It is indifferent whether *ἡμῶν* or *ἡμῖν*, a genitive of possession, or a dative of reference, is used, and here both are combined.

56–57. *ἐμῷ πατρὶ* is a dative of reference in the sense of belonging, *δυσμόρου ματρὸς* a genitive of the object; and the sense is—sleepings of my father with the unhappy mother who bore him.

58. *οἵαν*, sc. *κοιμημάτων*. Such as I sprang from.

60–61. The marriage of Polyneices with Adrastus' daughter is called unhappy as being the cause of the expedition against Thebes.

63–65. The chorus means that respect for a dead brother is, when kept within limits, praiseworthy, but that the commands of him to whom it belongs to give commands (sc. the king) are not to be transgressed even from such a motive.

66. It is your mood of self-will that destroys you.

68. *ἑτοίμαν*—which is my imminent doom.

71. *ἀδάκρυτον* anticipates and is explained by *οὐδεὶς στενάζει*.

73. *εἰ χρείη λέγειν*—if they were allowed to be uttered.

76. *χρῇ* is for *χρῄζει*—whether she will die or will live so entombed.

78. *τοὐπὶ τήνδε*—so far as she is concerned.

79. *οὖν*—the result is—at any rate.

93. and yet in honouring you I did well, in the judgment of the wise.

95. neither if it had been a husband of mine who is rotting there.

113. by my very piety I have earned the name of impious.

114–115. The sense is—*If* indeed it turn out in the other world that Creon's *καλὰ* are heaven's *καλὰ*, then I shall have to confess (*συγγνοίμεν ἄν*) that for what I have done I have suffered this punishment (*παθόντες*) justly, as having erred in what I have done (*ἡμαρτηκότες*). But if, as I doubt not, it is Creon who is wrong, I would that he may suffer no more evil than he unjustly does to me.

παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες is equivalent to *ξυγγνοίμεν ἂν ἡμῖν παθεῖν ἡμαρτηκότες*, i. e. *δικαίως ἅτε ἡμαρτηκότες*.

The only objection to this interpretation is the apparent emphasis on *παθόντες*, but this is justified by the emphatic connexion of *πάθοντες* at the beginning of the line with *ἡμαρτηκότες* at the end of it. Cp. Æsch. Choeph. 313, *δράσαντι παθεῖν τριγέρων μῦθος τάδε φανεῖ*.

It is remarkable how in this the best example of that contrast between passion and philosophy, enthusiasm and criticism, on which Sophocles delights to dwell, even the metrical and syntactical forms are appropriate to the actors and the thoughts. Antigone's lamentation in vv. 1–32 is contrasted by its pathetic rhythm and unconnected construction with the cheerful and regular anapæsts of the elders' consolation; her more vehement indignation in vv. 33–36 by its broken and breathless language and agitated and rapid metrical form, with their grave and moralising iambics and clauses balanced with *μὲν* and *δέ*.

V.

[*Electra*, 328–368.]

line 1. *πρὸς θυρῶνος ἐξόδοις*—so near the approach to the entrance of the palace.—Electra and the chorus having mourned at the tomb return to the palace, and near its gate Electra pauses and explains her sorrows. At this moment Chrysothemis comes out and expostulates with her for publishing her grief.

4. not to give a vain indulgence to unavailing anger.

5. The construction is—*οἶδα ἐμαυτὴν ὅτι τοσοῦτον ἀλγῶ ὥστ'*, &c.

8–13. The sense is—But in the distress in which we are, for the present I judge it best to shorten sail in our course and not to seem to strike whilst we cannot wound. I recognise that in your view is justice, but safety for me is in obeying the queen.

15. *μέλειν*, sc. *σοι*.—The construction is changed from personal to impersonal. *τῆς τικτούσης* not—your mother, but—the mother, in opposition to *πατρός*—the male parent. So in v. 40.

16. *τἀμὰ*—addressed to me.

18–24. *ἔπειτά γε* &c.—It comes just to this: choose which you will: either you are undutiful, or if you recognise the duty, you are neglectful of it.—This second alternative is then expanded in four lines;—in that whilst in word you have just declared that you have the will if you had but the power, yet in deed you are so far from helping me in the action which I have already begun that you are even deterring me from action.—Lastly, both alternatives are gathered up in v. 24,—Are there not in this both undutifulness and cowardly neglect?

In v. 21 *τὸ τούτων μῖσος* is—your hatred of them:—sc. of Clytemnestra and Ægisthus.

33. *δῶρα*, sc. the table of luxury and abundance which is described in the following lines.

36. *τοὐμὲ μὴ λυπεῖν*—i. e. let my own peace of mind be my support.

VI.

[*Electra*, 678–763.]

line 3. *καὶ—καὶ*—This was the very purpose of my coming and I will tell you all.

5. *τὸ κλεινὸν Ἑλλάδος πρόσχημ' ἀγῶνος*—the games which are the glorious adornment of Hellas.

7. *οὗ πρώτη κρίσις*—which is the first to be decided. The *δρόμος* retained the first place in the games, as it had been once the only contest.

9. i. e. when he finished at the place whence he had started.

11–12. The construction is, *οὐκ οἶδα ὅπως λέγω*, &c.—How out of many to tell even a few of such a hero's deeds I know not: let this suffice to tell.

14. As there is no reason to suppose that there was more than one contest which was properly called *δίαυλος*, either the line is corrupt or we must consider that *δίαυλος* had become in Tragedy a constant epithet of *δρόμος*, as *διπλῆ* of *μάστιξ*, &c.

25. Λίβυες, i. e. from Cyrene.

26. ἐκεῖνος, sc. Orestes.

31. δέκατον ἐκπληρῶν ὄχον, i. e. completing with his chariot the number of ten chariots.

32. ὅθ' is for ὅθι, not ὅτε, and the meaning is—And from the position which they took up, where the judges had by lot assigned them to be and stationed the chariots, they started, &c.

33. κλήροις ἔπηλαν καὶ is equivalent to κλήροις πήλαντες, and both αὐτοὺς and δίφρους are governed by κατέστησαν, δίφρους being merely a repetition of αὐτοὺς for clearness.

38. The omission of the augment in φορεῖτο, φείδοντο, is to be explained by the Epic character of the narrative.

39. i. e. each of them trying to get clear of wheels and neighing horses, as behind and on each side of them came thick the foam and panting of the press of steeds.

43. holding on his course close round the very edge of the third pillar (sc. the turning-post). ἔχριμπτ' ἔχων σύριγγα—was keeping his axle close to the post.

45. Both the δεξιὸς and the προσκείμενος are σειραῖοι as opposed to the two ζύγιοι in the middle; one being the δεξιὸς σειραῖος or off outrigger, the other the πρόσκειμενος σειραῖος or near outrigger, also called ὁ κάμπτων (cp. v. 67) because the course was run with the turning-post on the left or near side.

47. ἄστομοι—without mouth, hard-mouthed.

48. βίᾳ φέρουσιν, i. e. they run away.

48–50. ἐκ δ' ὑποστροφῆς &c. means—by means of or at the moment of turning round (sc. the νύσσα). The sense of the whole is—his horses swerving at the moment when by a fresh turn they were finishing the sixth round of their course and so bringing it now to the seventh round, struck with their foreheads (i. e. full) against the Cyrenian chariot. With v. 49 cp. Œd. Tyr. 1183, μῆνές με μικρὸν καὶ μέγαν διώρισαν—marked out my growth from small to great.

51–53. These lines are imitated from Æschylus, Persæ, 416–420 (supra), as vv. 80, 81 below from the Agamemnon, 440–444 (supra).

56. letting pass the surge of charioteers huddled in the midst, i. e. in the midst between him and the turning-post.

57–58. It is possible that ἔσχατος may mean μόνος λελειμμένος, so that the sense might be—Now Orestes alone was left in a position to continue the race, but even he was in the rear (ὑστέρας πώλους ἔχων) since he was making a waiting-race; which when the Athenian saw he urged on his horses, &c. With this v. 59 is consistent, ἐλλελειμμένον being taken as a repetition of ἔσχατον—when the Athenian saw him thus alone remaining: but it is consistent also with another interpretation which better preserves the force of μὲν and δέ—viz. Now Orestes was last indeed, but that was only because he held his horses back (ὑστέρας) placing his reliance on the finish, and when the Athenian saw him thus alone remaining in the race he urged his horses, &c. In either case τῷ τέλει πίστιν φέρων is the explanation or reason of ὑστέρας πώλους ἔχων. Lastly, ὁ δ' may refer to Orestes who had hitherto been holding back, but (δὲ) now seeing the Athenian alone left, presses on.

61. θοαῖς πώλοις is construed with ἐνσείσας δι' ὤτων—through the ears of the horses.

63. ὠρθοῦθ', ὀρθὸς, ὀρθῶν, all express safety, but ὠρθοῦθ' is safety merely in a general sense without any special reference, ὀρθὸς in that of not being thrown from the chariot, and ὀρθῶν in that of the chariot not being overset.

66–67. The difficulty is that to slack the left rein of the near horse seems to be the opposite of what would be likely to bring the chariot in contact with the turning-post on the left. The meaning may possibly be either, (1) losing command of the left rein, or (2) at the moment when he was slackening the left rein he struck the post, i. e. he blundered in the manner of slackening it, or did not slacken it soon enough, and so kept the horse too close: λύων being translated—while trying to slacken, or—at the time of slackening.

VII.

[*Electra*, 1126–1170.]

line 1. The construction is—*μνημεῖον λοιπὸν* (= *μόνον ὑπόλοιπον*) *ψυχῆς Ὀρέστου φιλτάτου ἀνθρώπων ἐμοί*.

2. *ὡς ἀπ' ἐλπίδων*—how contrary to my hopes.

3. *οὐχ ὥνπερ ἐξέπεμπον* is the negative repetition of *ἀπ' ἐλπίδων* as if *οὐ σὺν ἐλπίσιν αἷσπερ*: the genitive *ὥνπερ* being explained by the attraction of *ἐλπίδων*.

4–5 explain *ἀπ' ἐλπίδων*—When I sent you away I hoped you would grow great, but on the contrary you have grown smaller so that I can carry you in my arms again.

9. *ὅπως ἔκειτο*—That you might have fallen.

14. The genitive *πυρὸς* after *ἀνειλόμην* refers to the technical sense of *ἀνελέσθαι*—to collect ashes from the pyre.

19. *ἀνωφελήτου*—spent in vain.

21–23. i. e. In right of my love I, rather than she who bore you, was your mother; in right of care I was your nurse rather than were the nurses of the palace; and I was always called your sister.

24. *ἐκλέλοιπε*—has come to nothing.

27. I am dead in you.

39. *δῆτ'* refers to the first *ἀπώλεσας*, as if there had been a question and answer.—Yes truly, you have slain me.

41. *τὴν μηδὲν εἰς τὸ μηδέν*—ashes to ashes. Cp. v. 27.

VIII.

[*Trach.* 94–140.]

lines 1–7. The chorus appeals to the sun, as the lord of sight who in his course looks down on eastern and on western lands, to say where Heracles is wandering.

The sentence is a combination of two distinct appeals, one to the

sun rising, another to the sun setting, alternated with words common to and uniting both invocations. ὃν { αἰόλα νὺξ ἐναριζομένα τίκτει / κατευνάζει τε φλογιζόμενον } ἄλιον / ἄλιον } αἰτῶ τοῦτο καρῦξαι τὸν Ἀλκμήνας { πόθι / πόθι } μοί ποτε παῖς { ναίει ἢ ποντίας αὐλῶνας / ἢ δισσαῖσιν ἀπείροις κλιθεὶς } ὦ λαμπρᾷ, κ.τ.λ.

The repetition of questions and of similar words at once exhibits more clearly the intended parallelism of the invocations and expresses the anxiety which agitates the chorus. *ἐναριζομένα* must be closely connected with *αἰόλα*—as if *ἐναριζομένα τῶν αἰόλων ποικιλμάτων*—the adorned Night despoils herself of that adornment,—the idea being that Night puts off her robe of stars to give birth to the sun. *φλογιζόμενον* refers to the fires of sunset as if funeral fires, and *κατευνάζει* continues the metaphor of v. 1, by which the sun is regarded as the babe of night. *καρῦξαι* has a double accusative, one of the tidings, and another of the subject of the tidings; and both are explained by the following words *πόθι μοι κ.τ.λ.*—namely where is Alcmena's son. *κλιθεὶς*—resting in the regions of sunset. *ποντίας αὐλῶνας* is—the sea-straits of the Ægæan, and is governed by *ναίει*. *δισσαῖσιν ἀπείροις* (lit. the twin continents) is the meeting-point of Europe and Africa, where the sun was thought to set, and which was known to antiquity as the piliars of Heracles, the sun's mythological representative. Cp. Seneca, Herc. Œt. 1516–20 (in Lobeck),

> " O decus mundi, radiate Titan,
> dic sub Aurora positis Sabæis,
> dic sub occasu positis Iberis,
> dic ad æternos properare Manes
> Herculem."

The construction if fully expressed would be, *ἢ δισσαῖσιν ἀπείροις κλιθεὶς ναίει αὐτάς.*

Translate—Thee whom adorned Night despoils herself to bring forth, thee whom she takes to her again from the fires of thy setting to rest, O rising, O setting Sun, tell me this of Alcmena's child,

where, O where in the earth he dwells (O brightly beaming splendour!), whether in the sea-straits by thy rising, or resting by the twin continents of thy setting: Say O most excellent of sight!

8–14. Here the chorus gives the reason of its passionate appeal, namely that Deianira pines too much for Heracles and will not be comforted.

τὰν ἀμφινεικῆ—wooed in battle. The allusion is to the fight against horned Achelous (vv. 503–522 of the play) by which Heracles had won Deianira. The epithet would be readily understood by the spectators as a reminiscence of a poem of Archilochus which for the first time personified Achelous and made him fight with Heracles for Deianira. *ἀδακρύτων εὐνάζειν*, &c.—never closing her longing eyelids or drying her tears: *ἀδακρύτων*, sc. *ὥστε ἀδάκρυτα εἶναι*.

In v. 12 the construction is, *φέρουσαν δεῖμα εὔμναστον ὁδοῦ ἀνδρός*—making a companion of (or—cherishing) a perpetual fearful remembrance of her husband's wandering. *ἐνθυμίοις κ.τ.λ.* is—pines on the bed which reminds her of her lost lord; like Virgil's "stratisque relictis (i. e. which Æneas has left) incubat: illum absens absentem auditque videtque." (Æn. 4. 82.)

15–21 explain the reason of Deianira's fear. They may be paraphrased—*τόσα γὰρ κακὰ, ὅσα ὑπὸ βορέω ἂν ἴδοις κύματα ἐν εὐρεῖ πόντῳ ἐπάλληλα κυλινδόμενα, τὸν Καδμογενῆ ἔχει καὶ πολύπονον ποιεῖ· ἀλλά τις θεῶν κωλύει νιν ἀπολέσθαι.*

πολλὰ (sc. *κακῶν κύματα*)—many evils—is the nominative of the sentence, the construction of which is interrupted by the insertion of the simile *ὥστ'*—*ἴδῃ*, intended to illustrate the number of the evils; *τρέφει* and *αὔξει* are the verbs to *πολλὰ*, *τὸν Καδμογενῆ* is the accusative after *τρέφει*; and *βιότου πολύπονον ὥσπερ πέλαγος Κρήσιον* (as it were the Cretan sea of his life) is the accusative after *αὔξει*. The genitives *Νότου* and *Βορέα* go with *κύματα*; the waves of, i. e. caused by, the North or South wind.

βάντ' ἐπιόντα τ' is—some having gone on and others following after, i. e. an interminable succession.

ὥστε ἴδῃ is a construction used by Homer in similes, but very rare

in Attic: Eur. Hecuba, 1026, is perhaps the only other instance, unless we read ἕλκῃ (instead of ἕλκει) in Eur. Bacchæ, 1067.

τρέφει τὸ δ' αὔξει is for *τὸ μὲν τρέφει τὸ δ' αὔξει*. *τρέφει* and *αὔξει* are used as nearly equivalents in sense (as in Plato Rep. 565, C, *τρέφειν τε καὶ αὔξειν μέγαν*—to rear from child to man). The phrase seems to have become proverbial in later Greek. Cp. Synesius Ep. 102, *διὰ λόγων τραφέντα καὶ αὐξηθέντα* (in Donaldson, Hist. Gr. Lit. II. p. 363).

ἀναμπλάκητον ἐρύκει Ἄιδα is—keeps off his steps from straying towards Hades.

Tr.—For many as are the billows that when blows an unflagging South wind or North wind over a broad sea one may watch rolling interminably, so many waves of evils make up the life of the Cadmus-born, yea make it as full of troubles as the sea of Crete is full of waves. But still there is a god to guide him safe through all and turn him from the path of Hades.

23–28. The chorus proceeds to console Deianira by pointing out that Heracles does but share the doom and may therefore share the hopes of all mankind. *ὧν* is—in respect of what I have been saying. In *ἀδεῖα* (nom. sing.) *μὲν ἀντία* (acc. pl.) *δὲ*, the order which we should expect, is reversed, as in *δεξιὰ μὲν κατάμομφα δὲ*—(though not perfectly good, yet on the whole good), Æsch. Ag. 145, and in Soph. O.C. 1536, *θεοὶ γὰρ εὖ μὲν ὀψὲ δ' εἰσορῶσ'*—(though late yet surely). The sense is—Thus, blaming you, though I blame you I will be comforting still. In the word 'thus' the chorus refers to what it has just said of the toils of Heracles on the one hand and his divine protector on the other (vv. 15–21), and says:—while I shall blame you for despairing, I shall yet give you comfort by the considerations which I shall draw from what I have been saying. In the following lines it proceeds with these considerations: namely, (1) that all men must suffer; (2) but they must also by their fate have seasons of joy, so that if Heracles is now in gloom his turn of joy will soon come; and (3) if Zeus alternates joy and pain for other men, he can do no less for his own son. In v. 24 *ἀποτρύειν* is—to let wear out. In 26 *οὐδ'* belongs to

ὁ πάντα κραίνων and the sense is—for not even almighty Zeus can grant to any son of woman perpetual happiness. 27. The aorist tense in ἐπέβαλε generalises—cannot give to any mortal (and therefore not to Heracles).

29–34. οὐ μένει—are not constant. βροτοῖσι—to any mortal. Line 31 in full would be—ἀλλὰ τῷ μὲν βροτῶν ἄφαρ βέβακε πλοῦτος ἢ Κῆρες, τῷ δὲ, κ.τ.λ. χαίρειν τε καὶ στέρεσθαι repeats κῆρες and πλοῦτος.

32. ἐλπίσιν is a dative of manner or circumstance after ἔχειν—hold fast in hope.

33. τάδε is contrued with ἄ, as if—which such things.

ἄβουλον ὧδε—so uncareful as you fear.

Tr.—Thus there shall be comfort even in the blame I bring; and I bid you not let your good hope wear out: for not even he who orders all things, the king the son of Cronos, can grant to son of woman not to weep. Still over us all in turn circles the alternation of joy and woe, as the Bear circles round the pole. As adorned Night abides not, so neither happiness nor evil always keep the sky, but quickly set on one while for another in his turn rises the day of joy or night of loss. All this I bid even thee poor queen hold fast in hope: for who hath found Zeus so uncareful for his sons?

38. τοιοῖσδε is explained by the following words καί νιν οὐ θάλπος θεοῦ &c.

39. χώροισιν αὐτοῦ—places of its own, i. e. of its own choosing and its own pleasure. Thus the sense is—Youth grows where it listeth, in places where neither the sun-god's heat, nor shower, nor chill blast can touch it.

41. ἐξαίρει βίον, literally, raises it on high, as opposed to one weighed down with care. Cp. 46, κακοῖσιν οἷς ἐγὼ βαρύνομαι.

X.

[*Ajax*, 485-524.]

line 1. *τῆς ἀναγκαίας τύχης*—the lot of servitude.

4. *εἴπερ τινὸς — Φρυγῶν.* The genitive *τινὸς* is for *τις*, by attraction of *σθένοντος ἐν πλούτῳ*. There is a shade of difference between the simple dative, which merely defines the notion of the verb or adjective, and the dative with *ἐν*; *σθένοντος πλούτῳ* means mighty in, by, or with respect to wealth; *σθένοντος ἐν πλούτῳ*—mighty in his wealth, i. e. mighty and wealthy. Cp. Phil. 185, *ἐν τ' ὀδύναις ὁμοῦ λιμῷ τ' οἰκτρός*—pitiable in his hunger and his pain.

7. *τὸ σὸν λέχος ξυνῆλθον.* λέχος is the accusative of place—I came to thy bed, met thee at thy bed. So Hom. Il. 1. 31, *ἐμὸν λέχος ἀντιόωσαν* in exactly the same sense.

10. *βάξιν ἀλγεινὴν λαβεῖν*—to receive hard words from your enemies.

12. *ἀφῇς*—leave us.

22. *αἴδεσαι προλείπων*—think it shame to desert.

27. *διοίσεται*—shall live. *σοῦ μόνος*—bereft of thee.

32. *ἄλλη μοίρα*—i. e. some other fate; not by your doing.

33. *οἰκήτορας*, proleptic—laid them low, to dwell in Hades.

36–40. "Yea, it becomes a man
To cherish memory, where he had delight.
For kindness is the natural birth of kindness.
Whose soul records not the great debt of joy,
Is stamped for ever an ignoble man."
("George Eliot.")

XI.

[*Ajax*, 646-692.]

line 1. *μακρὸς κἀναρίθμητος*—in unregarded flight, as in Eur. Ion, 837.

2. *κρύπτεται* is middle,—brings up what had lain hidden, buries in itself what it had revealed.

3. ἀλίσκεται—have to give way.

4. περισκελεῖς—hardened—anticipates σίδηρος.

5. ὃς τὰ δείν' &c.—who used to harden myself as iron is hardened by the bath.

7. δὲ—so that.

9. I will seek lustration in the meadow by the river.

10. λύμαθ', i. e. the stains of the slaughter of the cattle.

13. ἔγχος—sword.

14. γαίας is constructed with ὀρύξας as if ὀρύξας ἐνταῦθα γαίας ἔνθα μὴ &c.

18. no office of friendship has been paid me by the Argives.

25. τιμαῖς—dignities—superiors in rank. τοῦτο μὲν should in strictness be followed by τοῦτο δὲ, instead of which we have the simple δὲ in v. 27.

27–28. Night's orb (or vault) of darkness makes way for the light of day's bright chariot to shine. αἰανῆς is the genitive of a form αἰανός.

29. ἐκοίμισε—leaves to rest at last.

30. ἐν δ'—and so.

31. λύει πεδήσας—undoes its bond—like 'lumina morte resignat.' λαβὼν ἔχει—retains its grasp.

35. ἔς τε τὸν φίλον—and that, in acting towards a friend, &c.

42. τάδε μοι τιμᾶτε—shew me this honour, do this out of respect for me.

XII.

[*Ajax*, 815–865.]

line 1. The slayer stands as he might slay the best.

2. εἴ τῳ &c. The sense is—for three reasons, if there were time for such arithmetic, firstly as the gift of my enemy, secondly as fixed in a hostile soil, thirdly because I have fixed it well and earthed it round.

8. εὐνούστατον in construction agrees with αὐτὸν, in sense is antithetical to ἐχθίστου and πολεμίᾳ—most friendly to me for a speedy death.

9. So much for my part. For the rest, &c.

10. *καὶ γὰρ εἰκὸς*—i. e. as being the god of my family. Cp. v. 388, *ὦ Ζεῦ προγόνων προπάτωρ.*

11. *γέρας* is construed with *αἰτήσομαι.* *λαχεῖν* is explanatory.

21. *τὰς ἀεὶ* is equivalent to *τὰς ἀεὶ οὔσας.*

27–28. *αὐτοσφαγεῖς*—slain by relations. *πρὸς τῶν φιλίστων ἐκγόνων* is explanatory of *αὐτοσφαγεῖς*, and probably refers to the coming death of Ulysses by the hand of Telegonus his son by Circe. There is a reading *ἐκγόνων τ'*, according to which *πρὸς τῶν φιλίστων* may be referred to Clytemnestra's killing Agamemnon and *ἐκγόνων τ'* to Telegonus. The construction is changed at *τὼς* from dependent to independent.

31. *αἰπὺν*—overhead.

39. *σὺν τάχει τινί. τινὶ* is a litotes—with some degree of haste, i. e. with all haste.

48. *καὶ τὰ Τρωϊκὰ πεδία προσανδῶ.* The construction is changed from the vocative to the accusative with a verb. Cp. Æsch. Prom. Vinct. 91.

XIII.

[*Ajax*, 961–973.]

line 3. *ἐν χρείᾳ δορὸς*—in the exigency of war.

5. *πρίν τις ἐκβάλῃ*—Till one loses it, i. e. till they lose it. Cp. Trach. 2, *οὐκ ἂν αἰῶν' ἐκμάθοις βροτῶν πρὶν ἂν θάνῃ τις.*

6. Be his death bitter to me or be it sweet to them, to him it is the peace he sought.

10. *θεοῖς, οὐ κείνοισιν*—at the gods' will, not theirs.

11. *ἐν κενοῖς ὑβριζέτω*, i. e. boast of victory where none opposed.

XIV.

[*Œdipus Tyrannus*, 463–482.]

line 1. Whom is it that the oracle meant?

4. *σθεναρώτερον*—in the Homeric sense, of strength as exerted in swiftness.

5. *νωμᾶν*—ply.

6. *ἔνοπλος γὰρ*—so dreadful with the weapons of his father's thunder-fire bounds after him Zeus' son (sc. Apollo), the dread unerring Fates his hounds.

10. In *ἔλαμψε φανεῖσα* there may be an allusion to the oracle as a beacon or symbol of coming deliverance, like the *ἐκ θυσιῶν ἀγανὰ σαίνουσ' ἐλπὶς* of the flames of the triumphal sacrifices in Æsch. Ag. 101.

11. *τὸν ἄδηλον* is the object, *ἄνδρα πάντα* the subject.

15. hopeless in the loneliness of the hopeless flight by which he would put away from him the oracles.

16–18. The metaphor is continued from *ταῦρος* in v. 14, and refers to the tormenting of oxen by gad-flies.

XV.

[*Œdipus Tyrannus*, 863–882.]

line 1. *εἴ μοι ξυνείη μοῖρα φέροντι τὰν* &c. is equivalent to *εἴ μοι ξυνείη μοῖρα τοῦ φέρειν τὰν* &c. Both *ξυνείη* and *φέροντι* convey the idea of perpetual asssociation,or companionship. Cp. O. C. 1238 and Trach. 109.—O that the gift were mine to keep of sacred blamelessness in my words and deeds always.

The idea in *πρόκεινται ὑψίποδες* seems to be that of a row of bright statues or forms shining from pinnacles high up in the sky; perhaps with a reference to the statue of Athene Promachus on the acropolis immediately above the theatre, and probably visible from the left-hand seats, and (cp. *ὧν Ὀλυμπος πατὴρ μόνος*) to that of Zeus Polieus in the same place. Cp. Æsch. Eum. 996–1002,

χαίρετ' ἐν αἰσιμίαις πλούτου
χαίρετ' ἀστικὸς λεὼς,
ἵκταρ ἡμένοι Διὸς,
παρθένου φίλας φίλοι
σωφρονοῦντες ἐν χρύῳ·
Παλλάδος δ' ὑπὸ πτεροῖς
ὕνταν ἄζεται πατήρ.

For the force of *ἔτικτεν—κατακοιμάσει* cp. Trach. 94–95 (supra), of the night bringing forth the sun in the morning and taking him to rest again at night. Or perhaps the meaning is that, though the forms wrought by Pheidias may waste yet shall not these. See on v. 3 supra.

3–9. The sense of the whole is—According to those laws which are set forth for them, pinnacled on high, engendered in the heaven above, whose father is none but Olympus, nor had they their rising out of the mortal mould of man, neither in the night of its oblivion shall they be involved, for strong divinity is in them, such as grows not old.

10. *ὕβρις* is opposed to *εὐσεπτον ἀγνείαν* in v. 2.—whereas pride begets the tyrant, i. e. makes a lawless ruler.

11. *μάταν*—to no good—is further explained by v. 12.

13–14. *ἀκρότατον* is a cognate or explanatory accusative equivalent to *ἀκροτάτην ἀνάβασιν*. *ἀπότομον εἰς ἀνάγκαν*—into an abyss of ruin. Cp. extract IV. 48.

16–18. The chorus means—Whatever may be the consequence to Iocasta herself of what she has said, I pray the god never to undo the present well-being of the state. I (sc. as the representative of the state) will not cease to make the god my protector. *πάλαισμα* is a metaphor from wrestling. The emphasis in v. 17 is on *πόλει*—the state as opposed to the queen in person.

XVI.

[*Œdipus Tyrannus*, 911–1085.]

line 3. *στέφη*, sc. *ἱκετήρια*.

6–7. *τοῖς πάλαι*, i. e. the former failure of the oracle, in that it had declared Laius should fall by the hand of his son.—And if (Iocasta asks) the oracle was at least wrong in the matter of sonship, since you are not his son, why suppose Teiresias right in saying that you killed him?—He does not like a man of sense judge of what is to be by what has been, but is every speaker's that speaks of fear.

9. ἄγχιστος γὰρ εἶ, sc. because his statue stood at the gate.

11. εὐαγῆ (λύσιν)—a deliverance from ἄγος.

12. The emphasis is on πάντες.—as, when the pilot fears, the whole crew fear, so we all share the dismay of Œdipus.

18. γυνὴ δὲ μήτηρ ἥδε—an unconscious δυσφημία, ominous of the truth that his wife was his mother.

20. παντελὴς δάμαρ—either a wife who has borne children to her husband, or more simply, his legitimate honoured wife.—In the use of the expression here there is again an unconscious irony. So again in εὐεπείας (v. 22), v. 24, &c.

29. ποίαν—how can it be both good and bad at once?

32. ἔχει—is his master—in opposition to ἐγκρατὴς in v. 31. Cp. Œd. Col. 1025, γνῶθι δ' ὡς ἔχων ἔχει.

37. ἵν' ἐστέ—where are you now?

43. τὰ σέμν' is ironical. ἵν' ἥκει—to what an issue they come.

48. πρῶτον—i. e. rather than the rest of the good news.

50. νόσου ξυναλλαγῇ—by the visitation of sickness.

53. Yes, and in the full measure of long life.

59. ἄψανστος is used actively. τἀμῷ πόθῳ—through longing for me.

61–62. ἄξι' οὐδενὸς is proleptic; and the sense is:—even though in one sense he may have died through me (sc. through grief for my absence), still his death has taken all the terror from this part at least (οὖν) of the oracle. τὰ παρόντα means the part of the oracle now under consideration, viz. the declaration that Œdipus should kill his father, as opposed to the other part, that he should marry his mother, which still remains to be disproved. Cp. v. 66.

67. Why should man fear (sc. prophesied evil), since to him chance rules all?

69. δύναιτο. The optative, because the verb on which it depends, if expressed, would be εἴη ἄν.

79. ποίας δὲ καὶ—like πῶς καὶ—does not express incredulity but asks for information.

81. ἐκείνης—in her.

90. The emphasis is on *τάδε*—And was it this fear which exiled thee?

94. *καὶ μὴν* expresses Œdipus' emphatic acceptance of the messenger's offer—For such a service as that at which you have hinted. So in the next line *καὶ μὴν μάλιστα τοῦτ' ἀφικόμην*—That is the very purpose for which I came.

96. *πρὸς δόμους*, sc. to Corinth. *εὖ πράξαιμί τι*—might be rewarded.

101. *ἐξέλθῃ σαφής*—turn out to have been right.

109. How now? Not more my father than you who are no father of mine! *τῷ μηδένι*, sc. *κατά γε τὸ φῦσαι*.

111. *παῖδά μ' ὠνομάζετο*—called me his child.

120. *σοῦ δὲ σωτήρ γε*—Yes, as you say, a mere *θῆς*, but still your deliverer.

125. *σπαργάνων*—birth-tokens.

127. The mention of naming recalls to Œdipus' thoughts the distracting question of his own birth.

140. Since now is the time for all this to be explained.

146. Iocasta is supposed to wake up from a sort of stupor and repeats the question. She has now divined the truth and would stop the inquiry.

152. i. e. a slave from three generations back.

153. *κακῆ*—ill-born.

166. Come what evils will—supplying *κακά* from the previous line.

167. *βουλήσομαι ἰδεῖν*—I shall be ready to know—as if *βουλομένῳ μοι ἔσται ἰδεῖν*.

166–175. For myself, I shall be ready to know my parentage, mean though it be. She, with her woman's pride, may take shame for the lowness of my birth: but I, considering myself the child of Fortune my good patron, shall never be dishonoured; for she is my mother! and my kin (or—foster-brothers) are the months which parcelled my growth from child to man. I am what I am: I cannot, whatever be revealed, be other now: why then fear to know my birth?

173. With *μικρὸν καὶ μέγαν* cp. Electra supra VI. 49.

In 174–175 *ἄλλος* is opposed to *τοιόσδε*: *ὥστε* depends on *ἐξέλθοιμ' ἂν ἄλλος*: the force of the two lines being to deny the existence of a motive to move him (*ὥστε*) to shrink from learning his birth.

XVII.

[*Œdipus Tyrannus*, 1367–1415.]

line 7. *οἷν δυοῖν*—against both whom.

8. *κρείσσον' ἀγχόνης*—greater than even such death could discharge.

9. *ἀλλ'*—*ἦν*—but you say it would be.

10. *βλαστοῦσ'*—for *βλαστόντων*. Similar changes of construction throughout the passage are used to mark the agitation of Œdipus.

17. *καὶ γένους τοῦ Λαΐου*, i. e. *καὶ φανέντα γένους τοῦ Λαΐου*.

19. *τούτους*—my people.

24. i. e. to lose the sense of calamity.

25–49. In the first three of these lines Œdipus repines at his preservation in infancy; in the next four at his nurture in Corinth; in the six following upbraids the scene of Laius' death; in the next five execrates his marriage; and in the remainder prays to be hidden away from all these scenes of his fate and sorrow.

29. *τὰ πάτρια λόγῳ παλαιὰ δώματ'*—falsely said to have been my ancestral home.

34. *τοὐμὸν*—of my kin—like *αὐθέντης* &c.

40. made father, brother, son, to meet in one blood (sc. that of Œdipus), and in one (sc. that of Iocasta) girl and wife and mother.

49. The sense is—Fear not the contagion of my touch, for my disease is too great to be communicated.

XVIII.

[*Œdipus Coloneus*, 607–628.]

line 6. *πνεῦμα*—the breath or breeze of opinion and feeling.

13. *δεξιώματα*—pledges.

14. ἐκ σμικροῦ λόγου—on a slight pretext.

18. ἀκίνητα=ἄρρητα—words which should remain unspoken.

19. ἔα μ' &c.—leave me where I was at first, viz. safe in my position of stranger and suppliant. τὸ σὸν πιστὸν—your pledged word.

XIX.

[*Œdipus Coloneus*, 668–719.]

line 1–2. The construction is—εὐίππου τῆσδε χώρας ἔπαυλα τὰ κράτιστα γᾶς ἵκου. ἔπαυλα is the station (Colonus) taken by Œdipus in the χώρα εὐιππος (Attica). γᾶς is construed with κράτιστα—the station which you have taken in this land of steeds is the fairest of the earth.

3. ἀργῆτα—gleaming—from the chalky soil: the soil said to be the best for olives.

7. ἀνέχουσα—constant to—a little stronger than ἔχουσα.

8–11. φυλλάδα—a collection or place of leaves, a greenery;—(as in Trach. 754, τεμενίαν τε φυλλάδα.) ἀνήλιον &c.—which neither the sun pierces nor ever wind blows through.

12. ἐμβατεύει—makes his haunt.

13. in company with his goddess nurses; the dative θεαῖς is governed by ἀμφί.

14. is nourished by the dews of heaven so as to bloom all day and every day.—The daffodil was the flower with which Persephone was beguiled.

18. οὐδ'—and never.—The daffodil nourished by the dews is on the height; the eye now moves on towards the plain.

20. Κηφισοῦ νομάδες ῥεέθρων—that wander down or towards Cephisus' bed. So the Schol. ἐπινεμόμεναι ὥσπερ καὶ καταρρέουσαι τὴν γῆν τοῦ Κηφισοῦ—i. e. which trespass on (sc. use as their own channel) and run over the ground along Cephisus. Compare ἐπινίσσεται in v. 22.

21. αἰὲν ἐπ' ἦματι, i. e. not a mere χειμάρρους or winterbrook like most streams in Greece.

22–24. In *ὠκυτόκος πεδίων ἐπινίσσεται στερνούχου χθονὸς, στερνούχον* either may be proleptic after *ὠκυτόκος*—quickening the land so that it swells with richness (exuberat); or may simply describe the level plain.

25. *νιν*, sc. the *στερνοῦχος χθών*.

27. From this line, not Colonus only but Attica generally is the subject of praise. *οἷον γᾶς οὐκ ἐπακούω*—such as I hear not told of as existing in the land. *γᾶς* is a genitive of the region.

29. *ἀχείρωτον αὐτόποιον*—self-grown without hands (sc. of the husbandman').

30. which the sword of the enemy fears to touch. See on v. 33.

32. *παιδοτρόφου*—either, the food of children, or the parent of many shoots.

33–34. *νεαρὸς* and *γήρᾳ σημαίνων* (aged commander) are by some referred respectively to the youthful Xerxes and the aged Archidamus, because the first in his invasion though he cut down the olive on the Acropolis was so far from being able to destroy it utterly (*ἀλιώσει*) that a fresh shoot grew in one night, and the second feared or forbore to destroy the olives of Academe.

39. *εὔιππον εὔπωλον εὐθάλασσον* appear to be all construed with each of the three nouns *αἶνον, δῶρον*, and *αὔχημα*—the praise, the gift, the boast of being mistress and nurse of horses, mistress on the sea.

χθονὸς is conjecturally inserted, metri gr.

40. *ὦ παῖ Κρόνου, σὺ γάρ νιν ἐς τόδ' εἶσας αὔχημ'*—O son of Cronos, it was thou who didst bring it to this glory. Here *γὰρ* is nearly the equivalent of *δὲ* in such phrases as *Ἥφαιστε, σοὶ δὲ χρὴ* &c. Æsch. Pr. V. 3.

42–43. *ἵπποισιν* is after *κτίσας*—in that thou didst frame for the horse the bit which tames him, &c.

44–46. The order of the adjectives is important to the sense. The mere epithet (*εὐήρετμος*) comes first, in conjunction with the article that marks the subject. Next follows the emphatic part of the predicate (*ἔκπαγλ'*), then the attribute of place in which the action predicated is performed (*ἁλία*), then the attribute of manner or

instrument (*χερσὶ παραπτομένα*) by which the action is performed in that place, and last of all, after the remainder of the subject and of the predicate (*πλάτα θρώσκει*) is added an attribute in the nature of a noun in apposition expressing an independent circumstance affecting not any one part of the action but the result of the whole (*τῶν ἐκ. Νηρ. ἀκ.*).—The well-rowed oar wondrously over the sea made to fly by the hand bounds on, close following the track of the trooping Nereids.

παραπτομένα for *παραπετομένα*. The *ἑκατὸν* in *ἑκατομπόδων* appears merely to mean 'numerous.'

XX.

[*Œdipus Coloneus*, 1211–1248.]

That the subject of this passage is not the general *ἀνθρωπίνη ἀπληστία* of the Scholiast but that specific *ἀπληστία* which is the desire of length of life is indicated by *ζώειν* (v. 3), *μακραὶ ἀμέραι* (6), *ἐς τελευτὰν* (13), *μὴ φῦναι* (14), *τὸ δ' ἐπεὶ φανῇ* (15), *τὸ νέον παρῇ* (18), and *ἐπιλέλογχε πύματον γῆρας* (23–25), and confirmed by the age of Œdipus, the age of the chorus, and the age of Sophocles at the time when he wrote the play.

The whole chorus divides itself into three parts. The strophe (1–13) enunciates the idea of the whole; the antistrophe (14–26) pursues the idea through the three stages of life, viz. foolish youth (18–19), manhood full of tumults and toils (20–23), and old age without joys (23–26); and the epode (27–36) points to Œdipus as an example.

line 1–2. *ζώειν* limits the application of both *τοῦ μετρίου* and *τοῦ πλέονος μέρους* to moderation and excess in the particular subject of length of life, and is a kind of accusative—in regard to living. *τοῦ πλέονος μέρους* is—an excess over what is moderate—and is governed by *χρῄζει*, as *τοῦ μετρίου* by *παρεὶς*.

3. *σκαιοσύναν φυλάσσων*. Cp. Œd. Rex. 382, *ὅσος παρ' ὑμῖν ὁ φθόνος φυλάσσεται*.

4. ἐν ἐμοὶ κατάδηλος means—proved clearly by what I have to say.

5–6. The meaning of κατέθεντο is doubtful: πολλὰ may be either the accusative after it (λύπας being in the genitive), or an adverbial accusative (λύπας being the acc. pl.) = in many things. If the latter is the true construction, the sense may be—For in many things the lengthening of life is but the laying up of pains to be met.

7–13. The general sense is—Age leads to a joyless region of life. But the construing is very difficult. Taking the MSS. reading (as in the text) it may be:—And no pleasures can be found (τὰ τέρποντα δ' οὐκ ἂν ἴδοις ὅπου) there where men come when they have fatally attained (ὅταν τις πέσῃ) too much of their desire of life (ἐς πλέον τοῦ θέλοντος), and yet admit not satiety thereof (οὐδ' ἔπεστι κόρος), even when they see open before them (ὅτε ἀναπέφηνε) that destined common haven of Hades (μοῖρα ἰσοτέλεστος Ἀΐδος) which knows neither marriage-song nor lyre nor dance (ἀνυμέναιος ἄλυρος ἄχορος), even death which ends the journey (θάνατος ἐς τελευτάν).

On this interpretation πίπτειν ἔς τι means the same in a bad sense as τυγχάνειν τινὸς means in a good sense, but with a further notion of arrival at a place in addition to that of the attainment of a thing: πλέον τοῦ θέλοντος is—too much (i. e. more than is good) of what they wish for: and the οὐδὲ in v. 10 must be closely connected with ὅτε in v. 11.—not even at the moment when. ἀναπέφηνε is a metaphor from navigation or travel, and means the same as the Latin 'aperitur.'

But if Hermann's conjecture—τοῦ θέλοντος· ὁ δ' ἐπίκουρος—be adopted, the words πλέον τοῦ θέλοντος may still be taken as above: and the rest will be—The helper is he who is the common end of all (ἰσοτέλεστος), namely, death who ends the journey (θάνατος ἐς τελευτάν) so soon as the destined Hades (ὅτε μοῖρ' Ἀΐδος) comes in sight (ἀναπέφηνε), who knows neither marriage-song nor lyre nor dance (ἀνυμ. ἄλ. ἄχ.).

18. παρῇ—either from παρίημι, as Schneidewin supposes—when youth has passed (lit. let man go), which gives the better sense: or from πάρειμι, as Ellendt, Hermann, and others—when youth comes.

20. How can the wretch find a by-way to escape his wretchedness? ἔξω is opposed to ἔνι (—is in his path—) in the next line, and is to be understood as if followed by τῶν μόχθων implied in πολύμοχθος.

27. ἐν ᾧ—in which last stage.

32. ἆται—storms of fate.

36. νυχιᾶν ἀπὸ ῥιπᾶν is for ἀπὸ τῶν τῆς νυκτὸς ῥιπῶν. ῥιπαὶ probably means—the swift motion of the whirling night,—but it may also mean the twinkling of stars. The Sch. understands it to mean—from the northern Rhipæan hills. The four lines 33–36 may refer to time as well as place.

The whole may be translated:—Whoso would let go the mean, and longs for overmuch of life, that he cherisheth folly shall be the plain moral of my song. For oftentimes lengthened days do but lead to where sorrows wait (or—do but lay up for themselves sorrows to come), to that joyless region where they come who have lived too long according to their desire, and yet will not confess satiety of life even though they may already descry the port to which all mankind is bound, the destined grave, which knows neither marriage-song nor lyre nor dance, even death that closes all.

Never to be born were profit beyond count: being born, to be gone back at the soonest thither whence thou camest forth were next best by far: for when youth has passed with its vain follies, by what by-path can the wretch avoid his wretchedness? what pains wait not in the way? murders, factions, battle, strife, and envy. Then, last hateful stage, befalls feeble crabbed friendless age, housemate of every sorest ill.

Therein this poor old king not less than me, as some sea-beaten northward promontory thundered about with storms, tempestuous blasts of fate buffet continually from every side, some from the sun's setting, some from his rising, some adown his mid-day beam, some from the whirling axis of the night.

XXI.

[*Œdipus Coloneus*, 1540-1555.]

line 1. χῶρον means the place where it had been foreshewn to Œdipus that his death should happen.—But now let us go to the appointed place, for the power of the god is urgent on me; and let us not delay longer. For ἐντρεπώμεθα compare the Homeric ἐντροπαλιζόμενος.

5. ψαύετ' is expressive of the handling of a blind person by his guide.

7. τῇδε χθονὶ—sc. Attica.

8. τῇδ', ὧδε express the uncertainty of his first movements, τῇδε βᾶτε &c. the certainty which the power of the god suddenly lights up in him.

ἄγει—takes me by the hand.

9. ἡ νερτέρα θεὸς—Persephone.

10-11. O light that lightest not the world for me, time was I think when thou wast perfectly mine, but now it is for the last time that this body feels thee at all. που expresses the strangeness and almost doubtfulness with which he recalls his once having had the power of sight, like the Homeric εἴ ποτ' ἔην γε. ἐμὸν—in full possession—as opposed to ἅπτεται—has any hold at all on, or—is at all in contact with.

The constant reference to love of light is remarkable in Greek death-scenes. Cp. the prayer of Ajax in the Iliad; and supra Soph. IV. 69; XII. 42; infra Eurip. VI. 20; XII. 40.

12-13. The sense is—For now I go to bury the last of my life in the darkness of Hades.

15-16. μέμνησθε is strictly imperative—And if you would fare well (lit. as a condition of your faring well) I bid you remember me when I am gone, in the prosperity which shall so be abiding to you; —εὐτυχεῖς δεῖ being proleptically used to express the future result of obedience to his charge.

XXII.

[*Œdipus Coloneus*, 1579–1666.]

lines 1–2. The meaning is—The short sum of what I have to say would be that Œdipus is dead, but the particulars are long.

6. *τὸν ἀεὶ βίοτον*—the life which he led so long, or—which seemed as if it would never end.

7. What? Then the god has sent the poor old man a painless end at last?

8. *ἤδη* is used as in many other places, especially with demonstrative pronouns or adverbs, to express a climax. That, if you consider (*ἤδη*), is truly a wonder.

9. *καὶ σύ που* &c.—as you must know well of your own knowledge.

12. *δ'* is resumptive of v. 9. *ὀδὸν* is for *οὐδόν*. *τὸν καταρράκτην* &c.—the steep threshold with brazen steps rooted in the earth; i. e. the descent into the *κρατὴρ* through which Theseus and Peirithous descended into Hades, and which is on that account selected as the place for the descent of Œdipus. The brazen steps seem to have been placed there as a memorial of Theseus.

16. firm pledges of fidelity:—sc. those which Theseus and Peirithous deposited there before they descended into Hades.

17–18. The sense is—standing at that hollow, (which is) midway between the rock, the pear-tree, and the tomb.

From v. 9 to v. 19 the journey and the scene have been described. Of the rest vv. 19–25 describe the purification before death, 26–45 the first summons and the farewell, 45–50 the final summons. In 51–66 Œdipus commits his daughters to Theseus and bids them depart, and in the remaining lines the messenger tells the little more which he knows of the scene at which Theseus alone was allowed to be present.

22. Hermann understands *εὐχλόου Δήμητρος προσόψιον πάγον* as—the hill which looks on the temple of Demeter Chloe (near the Acropolis), it not being known that any temple dedicated to her

stood at Colonus. But as such a description of a place would be vague, some nearer temple is probably intended.

26. *παντὸς δρῶντος* is for *παντὸς δρωμένου*—of everything doing. Cp. *ποθοῦν* Trach. 196, *θέλον* Œd. Col. extr. XX. 10, *δεδρακότα* Œd. Col. 267.

30. *κλαῖον*—began to weep. The augment is said to be omitted especially in elevated descriptive passages of an epic character. Cp. *θώϋξεν*, v. 46.

38. *λύει*—does away with.

40. *ἔχοιτ' ἄν* or *ἔσχεθ' ἄν* must be understood out of *ἔσχεθ'*—you can never have (or—you could not have had) more love from any than you had from me.

47. *φόβῳ* is construed with *στῆσαι*—they all through fear made their hair to stand.

50. *τἀπὸ σοῦ*—thy part.

54. *ἀρχαίαν*. Cp. 632, 633, of this play.

57. *μέλλῃς*, sc. *τελεῖν*.

58. *οὐκ οἴκτου μέτα*—without lamentations; with fortitude.

61. *ψαύσας ἀμαυραῖς χερσὶν*—feeling blindly with his hands for his daughters.

64. *φανούντων*—the speakers of such things.

84. *ἀλύπητον* though an adjective in construction, is adverbial in sense—opened for him without the pains of death.

86. *ἐξεπέμπετ'*—was led away.

88. *οὐκ ἂν παρείμην*—I would not seek to win over;—*ἐκείνους* or *τούτους* being understood.

XXIII.

[*Philoctetes*, 827–832.]

line 2. *εὐαὲς* is vocative—sweetly-breathing.

4–5. The meaning may be—mayest thou keep still before his eyes this light which streams on them in his dreams; i. e. He is dreaming of light and peace; wake him not to pain. Or it may be that as the real sunlight seemed to have brought to Philoctetes the relief of sleep

(vv. 814–821 of the play), the chorus hopes the sun will continue to shine and Philoctetes to sleep on.

6. Hither, O Healer, come!

XXIV.

[*Philoctetes*, 927–962.]

lines 1–2. The neuters carry a tone of reproach and contempt. πῦρ is used of anything that devours or destroys. With πᾶν δεῖμα cp. ἡ πᾶσα βλάβη in Phil. 622. The sense is—O thou that art a fire, and a very terror, and most hateful contrivance (i. e. contriver) of barefaced knavery.

7. In μὴ ἀφέλῃς there is a synizesis of the two open vowels.

9. ὥδ' ὁρᾷ πάλιν. ὥδ' answers to ὡς—he looks away just as if he would never give them back again.

18. φήνασθαι. The force of the middle is, to shew them off as his spoil or possession.

21. εἴδωλον ἄλλως—a mere image.

22. οὐδ' ἂν ὧδ' ἔχοντ'—subaudi εἶλεν.

24. ἐν σαυτῷ γενοῦ—Return to thy (better) self.

26. ὦ σχῆμα πέτρας δίπυλον. The circumlocution with σχῆμα, shape, form, appearance, expresses the sorrowful remembrance with which Philoctetes dwells upon his long sojourn in the rock; so that the sense is almost—O rock with thy double entrance, sight well known to me.

31. ὑφ' ὧν, i. e. τούτοις ὑφ' ὧν.

34. πρὸς τοῦ δοκοῦντος, sc. at the hands of Neoptolemus.

XXV.

[*Fragm.* 517.]

line 1. I dissent not at all, but rather myself have often considered womankind in this light.

5. i. e. the ignorance of childhood is bliss to all.

6. We are no sooner grown up with happy hearts to womanhood than they thrust us out.

9. The fragment is from the Tereus, and the words are probably spoken by Philomela or Procne.

XXVI.

[*Fragm.* 678.]

lines 5–6. ἐν κείνῃ τὸ πᾶν &c., i. e. In her is all that is good, all that is peaceful, all also that leadeth a man to violence.

7. πνευμόνων goes with ψυχὴ—all that have the breath of lungs, i. e. all breathing and living creatures.

11. πτερὸν is the nominative to νωμᾷ, which is intransitive.

13. ἐς τρὶς—because the wrestler must throw his adversary three times (ἐκβάλλειν ἐς τρὶς or τριάζειν) in order to be victor (τριακτήρ).

16. συντέμνεται—cuts them short.

XXVII.

[*Fragm.* 713.]

lines 1–2. πυκνῷ θεοῦ τροχῷ—the god's quickly changing wheel.

5. ἐξ ἀδήλου—after being invisible. πρῶτον &c.—she first appears young. νέα agrees with σελήνη, not with πρόσωπα.

7–8. The sense is—So soon as she has grown into her noblest form, she again wanes away into nothing.

EURIPIDES.

I.

[*Rhesus*, 527–537, 546–556.]

The time is the end of the second watch of the night. The sentinels are those of Rhesus, newly come to the help of Troy.

After singing this song the sentinels not being relieved fall asleep and the camp is surprised.

line 1. Whose is the watch? Who relieves mine?

2–4. *πρῶτα σημεῖα* are the constellations which rose first and are setting now. *αἰθέριαι*—are in the heaven. *αἰετὸς*—the constellation Aquila.—The Eagle in mid-heaven is towering.

9. *καί τις* &c.—and one of her fore-runners is here, this star.

10. *καὶ μὴν*—and now.

Σιμόεντος is a genitive after *κοίτας*, a cognate accusative to *ἡμένα*, and the construction is—*ἡμένα κοίτας Σιμόεντος ὑμνεῖ φοινίας μέριμνας.*

15. *νυκτιβρόμου*—lit. sounding in the night—here appears to mean—earliest. The shepherds are piping their flocks afield. Cp. Eur. Phaethon (Fragm. 2),

σύριγγας δ' οὐριβάται
κινοῦσιν ποίμνας ἐλαταί·
ἔγρονται δ' ἐς βοτάναν κ.τ.λ.

17. *θέλγει* &c.—woos its couch on my eyelids.

18. *βλεφάροις* is a dativus commodi after *ἄδιστος ἔβα*—falls sweetest on the eyelids by the influence of dawn.

II.

[*Medea*, 1019–1077.]

line 1. *δράσω τάδ'*, i. e. I will keep a good heart as the chorus has advised:—*κούφως οἴσομαι συμφοράς.*

2. *καὶ παισὶ*—do the daily service for the children.—Medea gives the usual order with the intention of veiling her purpose from the tutor.

7. *σφῷν* is the genitive of the dual. According to Euripides there were but two children by Jason.

11. *ἄλλως ἄρ'*—it was in vain then.

14. *ἦ μὴν* is commonly used with the future. Here it is closely

connected with *γηροβοσκήσειν* &c.—in truth I surely hoped you would &c.

21. *ἄλλο σχῆμα βίου*, sc. in Hades; or more simply in another state of life (cp. v. 5). Throughout the passage Medea is questioning whether the deed is 'To be or not to be,' until her final resolution is shewn in transports of affection over her hapless children, 49–57.

26. I could not kill them.

31. *καίτοι τί πάσχω*;—yet what weakness is this?

33. *κάκης* is an interjectional genitive—But my cowardice in that I allow my heart even to think of softness!

39. *ὦ τάλαν*, sc. *θυμέ*. The force of *φεῖσαι τέκνων, ἐκεῖ* &c. is—Spare the children, I will take them to Athens with me. Then she changes again and says (42–43)—No I will never let my children live for my enemies, so that they (my enemies) might mock me (sc. as not having revenged myself). *καθυβρίσαι* is for *ὥστε αὐτοὺς καθυβρίσαι με ὡς ἀζημίους ὄντας*. Cp. v. 32.

44. *κοὐκ ἐκφεύξεται*—and shall not fail of their accomplishment: —supply *ταῦτα*.

45. *καὶ δή*—already.

47. *ἀλλ' εἶμι γὰρ δή*—since now I must go.

III.

[*Hippolytus*, 70–87.]

line 9. Purity waters the garden with the dews of rivers.

10. for those to whom &c. *εἵληχεν* is said to be here intransitive: but Porson reads *ὅστις* for *ὅσοις*, which, at any rate, may be supplied from *ὅσοις* with *εἵληχεν*.

18. May I end life as I have begun. *τέλος κάμψαιμι*=may I come to the end, with an allusion in the word *κάμψαιμι* to the last turn round the goal.

V.

[*Hippolytus*, 1416–1458.]

line 1. Hippolytus has wished that as Aphrodite has destroyed him so men could bring curses on gods. Artemis answers—No need for that: even though you die yet by no means shall Aphrodite's anger have struck you unavenged. I will slay in return her own love Adonis.

5. *αὐτῆς ἄλλον*—one belonging to her in return—sc. Adonis.

11. *καρπουμένῳ* &c.—and you shall be paid the tribute of passionate mourning through long ages.

21. It is your fate (and not your father) which has killed you.

26. In this there is a touch of reproach, not less strong but more fine in the MSS. reading λείποις than in the correction λείπεις—Now that it is broken, may its loss be light to you.

27. *λύω δὲ νεῖκος* &c.—I reconcile myself to my father as you desire it, for I am not used to disregard your words.

33. And leaving me unforgiven?

37. What a noble heart you reveal at last.

40. *γνησίων*—in opposition to the illegitimate birth of Hippolytus from an Amazon.

41. Leave me not so: take heart and live.

42. My time for taking heart is over.

VI.

[*Alcestis*, 252–272.]

line 3. *καλεῖ*, "*τί μέλλεις*" &c.—cries to me "Why do you linger? Haste! you stop the boat." In such haste he hurries me on.

There are three stages in the death scene; first Charon calls Alcestis, to bear her over the river into Hades' kingdom; then a winged Hades (perhaps meaning *θάνατος*—or, should Ἑρμῆς be read?)

looking darkly from under his eyebrows leads her away (v. 9); and at last Hades himself (v. 15) is close at hand.

20. Children, in the life which I am leaving, fare you well.

VII.

[*Ion*, 82–183.]

line 2. λάμπει—is lighting up. τάδε, τῷδε—Here is the chariot; here is the fire.

5–7. Parnassus' sacred peaks smitten with the shafts of day reflect them for men. ἀψῖδα—lit., the wheel of the sun's chariot; hence the spokes or beams of light. βροτοῖσι δέχονται—lit., receive them for mortals to see.

8–20 mean that the day which is dawning is one of the peculiarly sacred days appointed for giving the oracles.

8. σμύρνη ἄνυδρος—dried or coagulated. Cp. σμύρνης στάλαγμος and σμύρνης ἱδρώς.

13. Δελφοὶ &c., i. e. all the Delphic people, servants of Phœbus by being Delphians.

17. φρουρεῖν, in an imperative sense. So ἀποφαίνειν in v. 20.

20. γλώσσης ἰδίας φήμας ἀγαθὰς ἀποφαίνειν is merely—εὐφημεῖτε—guard each of you his words.

32. προπόλευμα—O fresh shoot of the bay who art the minister of Apollo!

41. παναμέριος, &c.—ministering all day and every day.

47. πρὸ—in the service of, as in Hom. Il. 24. 735, ἀθλεύων πρὸ ἄνακτος ἀμειλίχου.

52. The emphasis is on εὐφάμοις—sacred.

56. The name which I name as the useful one of father to me is that of Phœbus who dwells in this temple.

61–63. i. e. but I will stop sweeping and begin watering.

73. φοιτῶσ' ἤδη—begin to stir abroad.

80. Here comes another, with wings like oars, a swan.

86–87. You will stain the sweet singer (i. e. thyself) with blood.

93–95. The sense seems to be—If you want water, go to swirling

Alpheius (instead of Castaly), if rocks, to the Isthmus (instead of Parnassus).

97. *βλάπτηται*—be defiled.

100–102. As if *τὴν δουλείαν ἣν ἔγκειμαι Φοίβῳ δουλεύσω*—all this which is my task I will faithfully do for Phœbus' sake, and will never weary.

VIII.

[*Helene*, 1301–1352.]

line 8. *βρόμια* is merely 'loud.' It has no reference here to Bacchus, who appears rather to take than to give the epithet *βρόμιος*.

10. *θηρῶν ζυγίους* &c.—with a yoke of lions having yoked her car.

14–19. A verb is required. *μέτα* in its emphatic position might possibly be taken to be for *μετῆεσαν*, but as in addition to the harshness of that construction *αὐγάζων* in v. 18 wants a substantive, and as it appears from the antistrophe that a line has dropped out here, it may be assumed that some such words have been lost before *αὐγάζων* as—*ἐσσεύοντο· πατὴρ δ' ἑδράνων*. Dindorf inserts—* * * *Ζεὺς δ' ἑδράνων*.

20. *ἔπαυσε* is used intransitively.

21. *ματεύουσ'* is explanatory of *πόνων*—when she ceased from her labours, when, that is, from searching she ceased. *ἀπόρους*—perplexing.

25. *ῥίπτει* is used intransitively—she flings. The subject of *ῥίπτει, φθείρει, ἴει, ἀμπαύει*, and *ἔπαυσ'*, is Demeter.

28. *καρπίζουσ'* for *καρπίζουσα* in the sense of fructifying. Cp. Bac. 406 :—And withholding the blessing of harvest from the plains of earth, so that they are unfruitful, she wastes the race of man.

IX.

[*Electra*, 699–746.]

line 2. *ποτὲ* is constructed with *πορεῦσαι* in v. 7. *ἀταλᾶς—δρέων*—from its mother's side on (lit. from) Argive hills.

9. *ἰάχει* (ῑ) a historical present (from *ἰάχω*), or the unaugmented imperfect of *ἰαχέω*.

14. *ἐπίτναντο* is a reflexive middle, and *χρυσήλατοι* is proleptic—spread themselves with golden tapestry.

20. *ἐπίλογοι* appears to be corrupt. *ὡς ἐστὶ λάχος* or *πάλος* has been suggested—telling, that the lot has fallen to Thyestes.

31. *τὰ ἕσπερα νῶτ'*—up the western slope of the sky, instead of the eastern.

36. *ὄμβρων = δρόσων*.

37. Such is the tale, but my faith is faint that the sun turned &c.

45. *ὧν*—of this story.

46. *ἀδελφῶν συγγενέτειρ'* seems to be used in a passive sense and to mean—thou that art of the same race with those famed brethren (sc. Atreus and Thyestes). But it is commonly taken as meaning "mother of a glorious pair of children" (sc. Electra and Orestes).

X.

[*Bacchæ*, 105–150.]

line 5. *καταβακχιοῦσθε*—be crowned with.

7. *στικτῶν*—your garments of dappled fawn-skins.

9. *ἀμφὶ* &c., i. e. be consecrated by the wanton touch of the Bacchic wand: soon all Greece will join your dance.

12. *μένει* &c.—remains, and refuses to go home.

16. *θαλάμευμα*—chamber of the Curetes, i. e. Crete: or else *θαλάμευμα Κουρήτων* may mean—ye Curetes that attend the chamber of Dionysus.

vv. 16–25 attribute to the Corybantes the invention of both the Bacchic music and the Phrygian flute, or at least the bestowal of

them when harmonised on Rhea; and go on to say that she gave them to Dionysus at the request of the Satyrs.

20. *βυρσότονον κύκλωμα*—the round drum of stretched skin.

22–27. *ἀνὰ* is separated by tmesis from *κέρασαν*. *βάκχια*—Bacchic cries. The sense is—They mingled Bacchic cries with the sweet shrill breath of Phrygian flutes, and gave the drum into the hands of mother Rhea, for a loud accompaniment to the Bacchic evœ, and the frenzied Satyrs obtained it from the mother goddess.

25. *κτύπον εὐάσμασι βακχᾶν*. *κτύπον* is in apposition to the object of the verb *θῆκαν*, viz. *βυρσότονον κύκλωμα* or some equivalent word.

28–37. *συνῆψαν* is intransitive—They joined in the dance of the triennial festival, wherein Dionysus delights, Dionysus who is the joy of the mountains, when after wild revels he leaps to the ground in fawn-skins' sacred garb.

39. *Συρίας* &c.—there is a smoke as it were of Syrian incense.

40–45. *Βακχεὺς* &c. Translate—The Bacchant with beacon fire of pine streaming from his fennel-wand waves it as he runs, rousing the wandering dancers, inspiring them with shouts, his wanton tresses heavenward tossing.

XI.

[*Hecuba*, 905–952.]

line 2. *τῶν ἀπορθήτων* &c.—one of the inviolate cities shalt no more be called.

7. *κηλῖδ'* is a cognate accusative to *κέχρωσαι* = *χρῶμα*.

14. This verse is parenthetical—the spear was on the peg, i. e. laid by.

20. *ἀτέρμονας εἰς αὐγὰς*—into its illumined depths.

21. *εὐνὴ* is the cushions, *δέμνιον* the frame.

22. The position of *ἀνὰ* in the verse expresses the suddenness of the alarm.

23. *κέλευσμα*—war-cry.

24. *πότε δὴ πότε* &c.—when will you, having destroyed the citadel, come to the (sack of the) dwellings?

26. λέχη φίλια—the bed of my beloved.

29. I sat by the statue of Artemis in vain.

30. ἄγομαι δὲ—the same night I am led.

32. πόλιν δ' ἀποσκοποῦσ'—homeward ever gazing.

33. ἐκίνησεν νόστιμον πόδα—homewards walked the waves.

34. τάλαιν' ἀπεῖπον ἄλγει (—then I fainted in my misery—) is parenthetical.

36. κατάρᾳ διδοῦσ'—devoting to be cursed.

39. ἂν, sc. Ἑλέναν.

XII.

[*Iphigenia in Aulis*, 1211–1252.]

lines 2–3. The subject of κηλεῖν is ἐμέ. Translate—so that rocks might follow me and I might charm whom I would with words.

4. ἐνταῦθ' ἂν ἦλθον—I would have had recourse to words.

6. ἱκετηρίαν, sc. I bind to thy knees my own body for a suppliant's bough, that is to say, I hold in my hand no suppliant's bough, my own body serves for that.

7. ἥδε—Clytemnæstra.

10. Imitated by Lucretius, I. 95.

19. φίλαισιν ὑποδοχαῖς δόμων—in the friendly welcome of my house.

27. πόθεν, &c.—Whence came she to my ruin? Ἑλένη is the nominative to ἦλθε.

XIII.

[*Iphigenia in Aulis*, 1368–1401.]

line 1. εἰσακούσατε is addressed by Iphigenia both to Clytemnestra her mother and to Achilles her betrothed, who has offered to save her in spite of the kings.

3. τὰ ἀδύναθ' is the accusative after καρτερεῖν—where there is no resource.

4. *ξένον*, sc. Achilles.

5–6. i. e. Take care that you, mother, make not yourself hated of the people, and that the stranger come not to harm.

13–14. *τὰς μελλούσας γυναῖκας* is explained by *τὰς ὀλβίας ἐξ Ἑλλάδος*—namely the women in happy Hellas—and *ἥν τι δρῶσι* by *ἁρπάζειν*.

15. prevent future violence of barbarians by taking vengeance for Helen's rape. If *νῦν* is read before *Ἑλένης* against the metre but with the MSS., the sense will be—and prevent future violence of barbarians by making them pay by death in this instance on account of Helen.

24. *δίκαιον* is used in the Aristotelian sense—How is there any balance (comparison) between this sacrifice and that? Have I any plea to plead?

31. These shall be memorials of me for ever, and shall be to me for children and for marriage and for my glory.

ARISTOPHANES.

I.

[*Acharnians*, 280–556.]

line 5. The Schol. says—*ὡς ἀλεξίκακον τὸν Ἡρακλέα καλεῖ. πάνυ δὲ κινεῖ γέλωτα, τῆς μὲν κεφαλῆς αὐτοῦ ἀφροντιστῶν τῆς δὲ χύτρας προνοούμενος ἐν ᾗ τὸ ἔντερος ἦν.*

6. *σὲ μὲν οὖν*—you much rather.

9. *ἡμῶν μόνος*—alone and apart from us.

12. Hear you first, say you? We are going to execute you first. We are going to bury you with stones.

13. *γ'*—till after you have heard me.

16. *καττύματα* alludes to Cleon's father's alleged trade of tanning.

21. *εἴπερ γ' ἄπαξ*—if it is true that at all.

22. who abide neither by, &c.

25–26. *δῆ* is construed with *ταῦτα*, *ἤδη* with *ἐμφανῶς*—and do you actually (*δῆ*) dare to say this no longer secretly (*ἐμφανῶς ἤδη*) but to our face (*πρὸς ἡμᾶς*)?

28. *πόλλ' ἂν ἀποφήναιμ' ἐκείνους ἔσθ' ἃ κἀδικουμένους*—could shew there are respects not a few in which they are even wronged.

31. *δοκῶ*, i. e. *δοκῶ λέγειν δίκαια*. After this line there is an aposiopesis, and in the next Dicæopolis carried away by his consciousness of virtue offers to defend himself with his neck on the block.

34. Why not card him and make him into a scarlet robe?

35. *θυμάλωψ*. Charcoal-burning was a principal trade of the Acharnian deme. Dicæopolis alludes both to this and to the natural dulness of the old men—What a blaze has burnt up from your old black embers!

36. *ἐτεὸν*—really.

39. *τεθνήξων*, a neuter paulo-post-futurum—know you are as good as dead.

δήξομαΐ' ὑμᾶς ἐγώ. Dicæopolis had begun to despair (v. 37), but whilst the old men scold, he seizes their coal-basket as a hostage, and suddenly changing his tone brightens up into defiance (*θρασύνεται*, v. 44). It seems from v. 41 compared with *βέλος* in v. 59 that he brandishes an instrument, probably the ladle with which (cp. v. 246 of the play) he has been pouring out the sacrificial broth. From here to v. 155 there is a continued burlesque of Euripides' tragedy 'Telephus,' in which the hero, learning from an oracle that a wound inflicted by Achilles could be cured only by the spear which made it, entered Agamemnon's palace, and snatching the infant Orestes from the hearth held him as a hostage till he gained his object. Telephus answers to Dicæopolis, Orestes to the coal-basket, and Agamemnon, Achilles and the Argives to the chorus.

41. *ὀμήρους*, sc. the coal-basket.

43. *μῶν*—surely not?

44. *ἔνδον εἶρξας*—in prison at home.

49. *ὡς ἀποκτενῶ*, i. e. *εἰδότες ὡς ἀποκτενῶ*.

50. you will destroy then our dear contemporary coal-basket?

52. Explain now if you will even of the Lacedæmonian that you like his ways.

56. *ξίφος*—your weapon. Cp. supra on v. 39.

57. *ὅπως μὴ ἐγκάθηνται*—see that there are no stones lurking in your dress.

58. *ἐκσέσεισται*, i. e. our dress is well shaken out.

61. *ἆρ'* expresses Dicæopolis' final reflection—'I thought that I should make you give a martial squeak.' *ἀνασείειν* is properly used to express martial vehemence, but here probably also alludes to the weak voices of the ancient men.

64. *τῆς μαρίλης συχνὴν*, sc. *μαρίλην*.

68. *μηδὲν ἴσον ἴσῳ φέρον* refers to *ὀμφακίαν* in v. 66—wine so sour as will not admit of the proper admixture of half water with half wine; i. e. when he offered the fair compromise of speaking with his neck on a block they would not hear him.

74. *πόθος*, sc. *εἰδέναι*.

78. *οὑτοσὶ τοννουτοσὶ*—Dicæopolis wishing to express his modesty pretends to measure his length on his finger.

79. *ἀμέλει*—for all that.

οὐκ ἐνασπιδώσομαι—I will not shield my breast (i. e. I will not conceal my heart with excuses).

82–87. Dicæopolis says that the Demus of Acharnæ in that they are *ἄγροικοι* love gross flattery (as Demus in the Knights), and in that they are *γέροντες* love to condemn unjustly (as Philocleon in the Wasps).

84. *δίκαια* &c. is governed by *εὐλογῇ*, v. 83.

85. *ἀπεμπολώμενοι*—bought and sold.

88–95. Aristophanes speaks in his own person.

91–92. bespittled, beroared, and befouled me. *ἐκυκλοβόρει* is formed from *Κυκλόβορος*, the name of a torrent in Attica; *ἔπλυνε* refers to the upsetting of foul water on a passer's head; compare 'lavare caput;' 'laver la tête;' 'den Kopf waschen;' 'lavare il capo.'

93. *μολυνοπραγμονούμενος*—with his dirty meddling.

97. *ἐμοῦ γ' ἕνεκα*—for me—for what I care.

98. The long word refers to the hairiness of Hieronymus, a dithyrambist.

100. *σκῆψιν*—dilatory plea.

104. A parody perhaps on Eur. Alç. 521, *ἔστιν τε κοὐκέτ' ἔστιν.*

106. A. Mueller says, "As in Homer Il. 1. 3, 4, man is divided into *ψυχῆ* and *αὐτός*, so here into *νοῦς* and *αὐτὸς*, with the malicious intention of signifying that the *αὐτὸς* is writing the tragedy without the mind."

107. *ἀναβάδην*—upstairs.

109. *ὑποκρίνεται*—makes excuses; says, 'Not at home;'—with a reference also to acting.

111. *οὐκ ἂν ἀπέλθοιμ'* has the force of a future.

113. *εἴπερ* &c.—a parody or a quotation of some lost passage in Euripides.

114. *Χολλείδης*—A. Mueller says, "As Dicæopolis according to v. 34 (of the play) is of the Acharnian deme and the village of the Cholleidæ does not produce charcoal, we must take it that here Dicæopolis for the purpose of moving the pity of Euripides makes a punning allusion to *χωλός* in calling himself a Cholleides."

115. The shortness of the line expresses the impatient abruptness of Euripides—I'm busy.

116–117. The *ἐκκύκλημα* was used to reveal scenes as they would appear inside a house without disarranging the actors in them by making them move on to the stage. Euripides, though he will not have his position changed, consents to be wheeled out, room and all, and revealed as he is.

118–121. *Εὐριπίδη*! &c. Dicæopolis calls up into the air where Euripides sits in the *ἐκκύκλημα*—Euripides! and Euripides answers—What are you hollaing (*τί λέλακας*) to me about? But Dicæopolis still pretends to believe that Euripides is in the air and shouts up again—'Why are you so high up? Other people can write on the ground floor. No wonder your heroes lame themselves in coming down from all up there. And what's this? you are dressed up in old rags:—no wonder your heroes are beggars.' Throughout this

part of the scene the same pretence of shouting up must be understood.

123. *τοῦ παλαιοῦ δράματος*—of your old play. Dicæopolis pretends to forget its title.

124. *ῥῆσιν μακρὰν*—a long address like those which begin the plays of Euripides.

126. *ὀδὶ*—Euripides holds out a rag belonging to the part of Œneus and talks of it as if the rag by itself constituted Œneus.

127. In this line Euripides lapses into his natural tragic tone as he contemplates the representative rag which acted such a painful part (*ἠγωνίζετο*).

131. Euripides addresses himself, and in the next line turns to Dicæopolis again.

133. *πολὺ πολὺ πτωχιστέρου*—much much more beggarlier.

135. *οὑτοσὶ*. Euripides exhibits another rag and speaks of it as if it had been Bellerophontes in person.

136. *ἀλλὰ* &c. Dicæopolis to himself—And yet that's more like, for truly the man I was trying to think of was lame and always asking for more.—With *δεινὸς λέγειν* as applied to Bellerophontes (or Telephus) &c., cp. the phrase—'a beggar to talk.'

139. *σπάργανα* has a double meaning, 1st—rags, simply; 2nd—rags as having suggested or constituted and so having been the swaddling-clothes of the character of Telephus in the mind of Euripides.

142. *μεταξὺ τῶν Ἰνοῦς*—in the middle from Ino's, i. e. between those of Thyestes and those of Ino.

143. *διόπτα καὶ κατόπτα* &c. These words are probably either a quotation or a parody. *διόπτα* refers to the holes in the rags, *κατόπτα* probably to the height at which Euripides sits in the air according to Dicæopolis.

144 is a repetition of v. 95 and is therefore regarded as spurious; but may be an intentional repetition by Dicæopolis in approval of his new attire.

147. *τὸ πιλίδιον*. Dicæopolis uses the diminutive to cheapen the value.

148, 149. These two verses are taken from the Telephus. The next three lines are a kind of paraphrase of them in a double sense, one referring to Dicæopolis revealing to the spectators who and what he really is even through the disguise of the rags of Telephus, the other to Aristophanes himself and the spectators' appreciation of the real authorship of the play, which was brought out in the name of the actor Callistratus because the 'Babylonians' acted in the previous year had involved Aristophanes in the hostility of Cleon. Cp. 89.

153. *πυκνῇ*—sensible—expresses the gratification of Euripides at the apt quotation of his verses in *vv.* 148–149.

154. Dicæopolis having got all he wants, thanks Euripides, but as for Telephus, who has served the turn—he will not say what he intends for Telephus, (*ἄγω φρονῶ* being a euphemism equivalent to a curse).

155. Dicæopolis has now put on the rags, and is satisfied with their effect. But when he throws himself into the proper beggar's attitude to make his speech he discovers (v. 156) that he cannot stoop properly like the aged Telephus without a staff on which to lean, and he straightway begins begging again.

156. *ἄταρ*—but, stop!

157 and 158 are probably parodies.

159. *νῦν δή*—now is the time to be like Bellerophontes and Telephus. (Compare v. 137.)

160. *Εὐριπίδη*. Dicæopolis having soliloquised for two lines and a half shouts up again. Probably in the meantime Euripides has been wheeled back again into his house. Hence the impatience expressed in *ὦ τάλας*, at being troubled to reappear.

161. *σπυρίδιον* &c., i. e. a basket used as a lantern by extremely poor old men and worn out (burnt in holes) in that use.

162. *πλέκους*—tragic grandiloquence for *σπυρίδιον*—this woven work.

163 is apparently meant to burlesque some unknown passage. The harshness of Euripides' answer (164) expresses his anger at the liberty taken with him.

166. *ὥσπερ ἡ μήτηρ ποτέ*. Dicæopolis further provokes Euripides

by an allusion to his mother's trade of a *λαχανοπωλήτρια*. The latter, in evident dislike of the subject, beseeches him to depart.

167. *μάλλὰ* &c.—Do but give me, &c.

170. Probably a quotation. There is also an allusion to the great amount of absurdity in Euripides' plays, which the poet hints is not even yet sufficiently shewn up.

172. i. e. as an evidence of such poverty as rather than buy a new pot stuffs the hole in the old one with a bit of sponge.

173. *τὴν τραγῳδίαν*—as if the tragedy consisted of nothing but the rags.

176. Euripides having again retired, Dicæopolis again misses something, again shouts—Euripides! and again draws him forth by alluding to his mother and the refuse of her cabbage-leaves.

180. *καὶ γὰρ* &c. is probably a quotation. *οὐ δοκῶν* &c.—not understanding that I am hateful to the chiefs (by my importunity). This is spoken in soliloquy.

186. Again, for the last time, Dicæopolis recollects that something is wanting, and beginning his request with solemn earnestness, ends unexpectedly with a Parthian allusion to Euripides' mother (187). This provokes Euripides at last to have the door bolted (188). *μητρόθεν δεδεγμένος* and *πηκτὰ δωμάτων* are burlesque.

190. *ἆρ' οἶσθ'*. Dicæopolis sobers and collects himself with the help of a few scraps of tragedy.

192. *γραμμὴ δ' αὑτηί*—Here you are at the starting-post. Will you jib now? Will you not march after having bolted Euripides?

194. *ἐπήνεσ'*—That's better!

196. and say whatever comes into your head.—This is said *παρὰ προσδοκίαν*, and fully exemplified in the speech which follows.

204–208. These lines are a parody of a *ῥῆσις* in the 'Telephus.'

205. *ἔπειτ'*—still.

206. *τρυγῳδίαν ποιῶν* &c.—if I venture to tell you political truths whilst acting comedy.—*τρυγῳδίαν ποιῶν* refers both to the disguise of Dicæopolis and to Aristophanes as the author of the play.

209. Aristophanes speaks in his own person.

211. This play came out at the Lenæa in the winter, when few

strangers were present, whereas the Βαβυλώνιοι, which had excited Cleon's anger, had been acted at the greater Dionysia when many strangers were present and amongst them those who brought the tribute of the subject-allies.

αὐτοὶ = μόνοι.

214-215. For once we are all by ourselves, pure winnowed grain. The strangers who live here make no difference, for them I hold to be merely the inseparable bran of the citizen-meal.—There seems to be a distinction drawn between the coarse outer husks (τὸ κέλυφος, ἡ λεπίς) which are useless for everything but bedding and similar purposes, and the rejection of which is expressed by περιεπτισμένοι, and the ἄχυρα or inner coat which is separated not in the winnowing but in the grinding, and in the form of bran is useful as food when mixed with the meal. By the first the ξύμμαχοι are signified, by the latter the μέτοικοι. λέγω is meant to express pompousness—I am of opinion that.

The two comparisons of the allies to the husks and the μέτοικοι to the bran are bits of that gross flattery of the citizen-grain which Dicæopolis above (*v.* 83) had said the ἄγροικοι δημόται were always ready to swallow unsifted (καὶ δίκαια κάδικα).

217. The allusion is to the earthquake at Sparta in 466 B.C., which was thought to be a retribution for the murder of the Helots taken from the sanctuary of Tænarus, Thuc. I. 128.

219. κἀμοὶ—mine no less than your's are cut up.

220. This line is an apology made by Aristophanes in his own person for his presumptuous contradiction of the popular policy.

222. ἄνδρες—individuals.

224, 225. Wretches, worthless, a bad issue, base, false, not current coin of the realm. The word παράξενα contains an allusion to their supposed foreign origin; a favourite charge of Aristophanes.

226. The manufacture of χλανίδες was a staple of Megara. χλανίσκια—the poor stuffs.—The diminutives in this and the following lines express contempt for the wretched agitators and the wretched objects by which they were tempted to bring such disasters on their country.

228. χόνδρους ἅλας—salt in blocks, the form in which it would be imported.

229. ἐπέπρατ'—was confiscated.

230. ἐπιχώρια—done in Athens itself, and so, being justified (in modern language) by the municipal law of Athens, not liable to cause war; whereas such a violation of the jus publicum as the violent abduction of women from the other state (231–241) was a sufficient casus belli.

237. ὀλύμπιος is a name given to Pericles from the greatness of his power and the splendour of his administration. Aristophanes expands the similitude through the several attributes of Zeus Olympius.

239. ἐτίθει in the active is applied to the arbitrary legislation of a τύραννος, and hence to Pericles; in opposition to θέσθαι—the getting a law passed under constitutional forms.

241. μένειν—no longer presume to exist.

242. δή—in course of time.

244. μεταστραφείη—might be abrogated.

247. Some one will answer me—'The Lacedemonians were wrong in going to war.'—But what were they to do? I want to know. Put the case the other way: if &c.

249. φήνας is used to suggest συκοφάντης, (Lat. deferéndo.)

250. Would you have sat quiet?

253. Clamours addressed to captains.

254. παλλαδίων—figure-heads,—only that they stood on the poop instead of the bows.

255. στοῖας—magazine.

259. sc. ἦν πλέον. πλατυμένων—having blades cut on them.

262. τὸν δὲ &c. is a quotation which is applied to the Lacedemonians by way of parody.

II.

[*Knights*, 40–222.]

line 1. In the three previous lines the audience had been asked to signify that they are not displeased with the attack on Cleon. After

thus deferring to their judgment Aristophanes ventures to make Demosthenes proceed with his satire.—λέγοιμ' ἂν ἤδη—Then now I will go on.

2. ἄγροικος. Compare Ach. 371. (Supra I. 82.) The reference is to the coarseness and violence of the country members of the Demus, as κυαμοτρώξ (bean-eating, in allusion to the use of beans for voting, κύαμος being here apparently a generic term including both ψῆφοι and κύαμοι) refers to the litigiousness of those who frequented the city.

3. πυκνίτης—of the deme Pnyx,—in reference to the frequent assemblies of the ecclesiasts, as if the Demos lived in the place of assembly. So throughout the play the Pnyx is treated as Cleon's house, the service of which is performed by the ῥήτορες and στράτηγοι in place of slaves.

4. ὑπόκωφον—because when a favourite orator had the ear of the Demus no one else could get a hearing.

τῇ προτέρᾳ νουμηνίᾳ—at the last full moon or hiring day.

5. Cleon is called βυρσοδέψης from his father's alleged trade, and παφλαγών (παφλάζω) probably from the loudness of his voice. Compare τὸ φλαττόθρατ τὸ φλαττόθρατ in Frogs 1286.

7. καταγνοὺς—having detected, made out.

8–9. The metaphor is from a dog.—Crouching under his master would wag his tail at him, fawn on him, &c.

10. κοσκυλματίοις—leather-parings or bits of flattery.

11. ἐκδικάσας in allusion to his love of serving on trials; μίαν because, it is said, the pay was for the sitting, irrespectively of the number of cases tried.

13–18. In allusion to the conclusion by Cleon of the operations begun by Demosthenes at Sphacteria.

19. ἀπελαύνει—sends us abroad on expeditions; sc. that they might be out of his way.

20. βυρσίνην—instead of μυρσίνην—a tan-bough. Compare vv. 447–449 (of the play), τὸν πάππον εἶναι φημί σου τῶν δορυφόρων τῶν Βυρσίνης (for Μυρσίνης) τῆς Ἱππίου.

21. τοὺς ῥήτορας—παρὰ προσδοκίαν for τὰς μυίας.

22–23. In these lines Aristophanes touches the superstitiousness of the Athenians. So *ὁ δὲ γέρων σιβυλλιᾷ* (as if *κισσᾷ*)—For the old gentleman has always a longing for oracles. *μεμακκοηκότα*—frightened into stupidity by oracles.

24. *τέχνην πεποίηται*—he has his arts ready for use. *τοὺς ἔνδον*—us slaves. *ἄντικρυς* &c.—he tells downright lies.

28. *Ὕλαν.* It is not known who is meant. *δι' ἐμὲ*—on account of my hostility.

29. *εἰ μή μ' ἀναπείσετ'*—if you will not bribe me.—Cleon uses a euphemism.

32. *ἀνύσαντε φροντίσωμεν*—let us two be quick and devise.

34. *ἐκείνην*, sc. *ὁδόν*. *ἐκείνην τὴν μόλωμεν*—in reference to the idea of running away which they entertained at the beginning of the play (*αὐτὸ μολῶμεν*).—The road of desertion which we spoke of.

35–40. When Nicias proposes to run away Demosthenes answers by comparing Cleon to Zeus who overlooks all the world, so that it is useless to run away from him, there being no place where he will not see them.

ἐφορᾷ αὐτὸς πάντ' &c.—because not content with his business in the Ecclesia he would go in person to Pylos to set the generals right.

38. *βῆμα* probably has a double sense, first the straddle of his legs, which is the sense in which it takes *τοσόνδε*, secondly the *βῆμα* of the Pnyx.

40. *Κλωπιδῶν*—a pun on *Κρωπίδαι* (from *κλέπτειν*, as *Αἰτωλοῖς* from *αἰτεῖν*) the inhabitants of an Attic deme Cropia.

41. When Nicias hears there is no refuge on earth, he suggests that they had best go to Hades.

43. *δῆτα* &c.—Yes, but then how, O how should the brave man die?—Throughout this part of their conversation the language is mock-heroic.

46. Say, rather, wine unmixed as on the holiday of the good god. —Cp. *Ζεὺς σωτὴρ τρίτος* in Æsch. Suppl. 27.

48. *περὶ ποτοῦ γοῦν ἐστί σοι*; The force is—So! when we are thinking heroic thoughts, you are running on drink?

50. *οὗτος* expresses a sneer. *κρουνοχυτρολήραιος*—pump.

51. *εἰς ἐπίνοιαν*—in regard to its suggestiveness. There is an emphasis both on *οἶνον* and on *σὺ*. Compare Falstaff: "A good sherris-sack hath a two-fold operation in it. It ascends me into the brain," &c. 2 Henry IV. Act IV. Scene iii.

53. Look you, when men drink, then they grow rich, they thrive in their affairs, they gain their suits, they are happy in themselves and useful to their friends. No more; but fetch me up quickly three quarts of wine, to moisten my soul withal and loose my wit.

59. *κατακλινήσομαι*, i. e. recline as at a symposium.

60. *καταπάσω*—I shall bespatter all this (scheme of ours) with flowers of counsel and judgment and wit. Probably *παρὰ προσδοκίαν* for *κατεμέσω*.

63. Παφλαγών. The absence of the article seems to express contempt.

64. *ἐπίπαστα δημιόπραθ'*—a spice of confiscations. *λείξας* expresses his greed, *ὕπτιος* the gross heaviness of his sleep.

68. *ἕλκε*, sc. *ἄμυστιν*. Nicias begins to watch for the promised results, which follow in the next line.

72. *ταῦτ'*—anon! *τοῦ δαίμονος* &c.—I am afraid, though, I shall find the genius an evil genius for me (sc. that Cleon will catch me).

74. In the absence of Nicias, Demosthenes helps himself.

77. The emphasis is on *τὸν ἱερόν*.

89. *καὶ πῶς*—What? How? *ὅπως*—Do you ask how?

90. *στυππειοπώλης*. Nothing more is recorded of him than that his name was Eucrates. In the whole passage Aristophanes sneers at the alleged low birth and want of education of the democratic politicians.

93. *προβατοπώλης*—either Lysicles who married Aspasia after the death of Pericles, or Callias. Nothing more is known of either.

97. *ἐπιγίγνεται* &c. This seems to be a quotation from the oracle.—After him ariseth a seller of hides &c.

98. Κυκλοβόρου, cp. I. 92, supra.

101. *εἷς μόνος*—only one more still.

102. *ὑπερφυᾶ* &c.—a man of a noble profession.

108. *κατὰ θεῖον*—providentially.

110. *ἀνάβαινε*, sc. *ἐπὶ τοῦ λογείου*. The line is burlesque.

113. *τοὐλεὸν*—the sausage-seller has ascended with his *ἑλεὸν* on his head.

115. *προσκέψομαι*—I will survey.

117 is probably a quotation. Cp. Soph. Œd. Col. 1654.

118. Here I am. What is it?

119. A quotation or a parody.

120. *ταγὲ*—a tragic word, here used by way of parody.

124. *στίχας τῶν λαῶν* is said pointing to the rows of spectators. The whole passage is a vivid though burlesque description of the greatness of Athens.

127. The Boule shall be as grapes under thy feet, the Strategi as branches for thy pruning-knife.

128. *λαικάσεις*—*παρὰ προσδοκίαν* for *δειπνήσεις*.

130. From the elevation of his dresser the Sausage-Seller is supposed to see at his feet the whole Ægæan and all the Cyclades (*νήσους ἁπάσας ἐν κύκλῳ*).

131. *κάτιδε*—descry at thy feet.

133. Is not thy blessedness great?

136. Blessedness! Will it be blessedness if I make myself squint?

137. *διὰ σοῦ*, i. e. all this is bought and sold through you. *πέρναται* is *πάρα προσδοκίαν* for *διοικεῖται*.

139. *καὶ πῶς* expresses incredulity.

140. *ἀνὴρ*—somebody.

145. *καλὸν* is *παρὰ προσδοκίαν* for *κακόν*.

146. *μῶν*—Surely not?

147. *εἰ μὴ 'κ πονηρῶν γ'*—The gods help me if I am not base born.

148. What gifts nature has given you for office!

151. *καὶ*—so much as.

154. *ἀμαθῆ*—coarse,—rather than ignorant.

157. *σαφῶς γνιγμένος*—as clear as mud.

158. *μάρψῃ*—gets hold of.

βυρσαίετος—tanner and thief (cp. v. 166) with grasping talons.

159. *δράκοντα αἱματοπώτην*, sc. a blood-sausage.

160. *Παφλαγόνων ἡ σκοροδάλμη*—the brine-pickle of the blustering Paphlagonians, in allusion to Cleon whom he has already christened *Παφλαγών*.

174. It's only doing what you're used to.

175. Mix and mince the business thoroughly together and wheedle Demus &c.

177. *μαγειρικοῖς* seems to mean merely—after the fashion of your art,—i. e. dressing up your wheedlings with spices (*ὑπογλυκαίνων*) to conceal their naturally vile flavour.

179. *φωνὴ μιαρά*—a roaring voice. Cp. 287, *κατακεκράξομαί σε κράζων*.

182. ἀλλά—No more: but &c. *στεφανοῦ*—put on the wreath of the orator. *τῷ κοαλέμῳ*—Stupidity; *παρὰ προσδοκίαν* for *ταῖς Χάρισι*.

183. and gird you for the fight.

III.

[*Clouds*, 1–431.]

Strepsiades appears sitting up in bed, his slaves and his son snoring round him. He is a countryman of substance who has married into the noble house of Megacles and whose son Pheidippides is ruining him by extravagance in the city at the same time that the war has made his farm worthless.

Pheidippides represents young Athens: his father Strepsiades is the embodiment of old-fashioned Athenian prejudice as well as of ignorant and vulgar cunning, which desires to turn the new learning to pecuniary advantage; his name seems merely to signify the readiness with which he adapts himself to his altered circumstances.

Socrates is in part a mere representative of the class or profession of the Sophists, partly a personal caricature of the philosopher himself. These two elements of the character are so mixed together that they cannot be distinguished.

line 1. lit., The length of these hours of night how interminable it is.

5. *οὐκ ἂν πρὸ τοῦ*, i. e. before the war they would not have dared. The reason is implied in v. 7. Thuc. says (7. 27) that more than 20,000 slaves had deserted by the nineteenth year of the war.

7. *ὅτι*—for they will not let me &c. *πολλῶν οὕνεκα* is parenthetical.

8. *οὐδ'* is ironical—and not even. So *ὁ χρηστός*.

11. i. e. but since sleeping is the fashion, I'll turn round and snore too. Here he lies down, mimicking the posture of Pheidippides.

12. He starts up again as if bitten.

13. *χρεῶν*, as if *κόρεων*. *φάτνης*, sc. Pheidippides' stud.

14. *κόμην ἔχων*. Hair cut very short was a mark of a slave, very long, of rank, particularly the rank of a *ἱππεύς*.

17. *εἰκάδας*—the last ten days of the month, on the last of which payment would be due. *ἄγουσαν* (leading on) describes not their approach but their passing away.

18. *χωροῦσιν*—are running on.—Here he awakens a slave.

22. There is an emphasis on *τοῦ* and *δώδεκα*.—Pasias—twelve minæ! For what? Why did I borrow it?

24. *ἐξεκόπην*, punning on *κοππατίαν*.

25. The dreams of Pheidippides are set going by the mention of the horse, and he mutters—That's unfair. Don't cut across. Cp. 16 and 27.

28. *πολεμιστήρια* is said to mean a species of race or military game with chariots.—In how many heats will he run the war-chariot-race?

30. *τί χρέος ἔβα με*—what debt came upon me?—a quotation from Euripides with a pun on the double meaning of *χρέος*.

31. For a bit of a seat and wheels to match.—The diminutive *δίφριακος* is contrasted with the large payment.

33. Pheidippides wakes up and Strepsiades speaks to him.

34. There are judgments against me, and some will have security from me for interest.

36. *ἐτεόν*—Really!

37. *δήμαρχος* as if *κύριε*. It seems to have been a function of the demarchs to register titles to land. Hence there is an allusion to Strepsiades' mortgages.

38. Good sir, let me get a little sleep.

42. A parody on the first line of the Medea.

43. *ἐπῆρε*—made me aspire to that mother of yours.

48. *Κοισύρα*, daughter of Megacles and ancestress of Alcibiades.

53. According to the Sch. *σπαθάω* had the secondary sense of spending or wasting.

55. *πρόφασιν*—I would shew her my coat and say, Wife, you are too expensive;—you make my money spin.—Here Strepsiades' complaint is interrupted for four lines by the lamp going out.

59. one of the thick wicks.

60–67. Then when we two had got this son, I and my precious wife, next straightway we fell to wrangling about his name. She was for an equestrian ending to it, Xanthippus or Charippus or Callippides, I for giving him his grandfather's name Pheidonides. Well, we quarrelled a bit, but at last we compromised and called him Pheidippides.

Pheidonides answers to our feminine Prudence. The names in *-ιππος* refer to the family of Alcibiades who married Hipparete daughter of Hipponicus.

69. *ὅταν*—O! when &c.—an exclamation of hope. *πρὸς πόλιν*—up to the Acropolis, as it was the privilege of victors in the great games to go in solemn procession, wearing a triumphal robe (*ξυστίδ' ἔχων*). She wishes that Pheidippides might be victor in the chariot-race, like Megacles.

72. *μὲν οὖν*—nay rather.

74. *ἵππερον χρημάτων*—horse-sickness over my affairs; as if *ἴκτερον ὀμμάτων*—yellow-sickness on my sight.

75. *ὁδοῦ ἀτραπὸν*—one way of proceeding.

83. The Sch. says—"He must be understood to use *τουτονὶ* in its customary sense, as men in swearing are accustomed to say *μὰ τοῦτον τὸν θεόν, μὰ τοῦτον τὸν Ἀσκληπιόν*." It may be supposed that the formula originally used by those who swore in the most solemn

manner with their hands touching a statue of the god (by this god whom I touch) was from its very solemnity perpetuated and came to be used as slang.

87. But what is it that I am to obey you in?

88. *ἐκστρεψαν*—reverse them like a cloak turned inside out.

94. *φροντιστήριον*. *φροντὶς* from an early time conveyed the idea of anxious and brooding consideration of some problem. Æsch. Ag. 165. 1530: Plato, Rep. 330 D. *φροντίζω* is used in the same emphatic manner; Eur. Alc. 773; Plato, Symp. 220 C. *φροντιστὴς* is further specifically appropriated even in Plato and Xenophon to those who like Socrates and his companions habitually direct this meditation to philosophic subjects; as in Pl. Apol. 3, *Σωκράτης ἀνὴρ σοφὸς τά τε μετέωρα φροντιστὴς καὶ τὰ ὑπὸ γῆς ἅπαντα ἀνεζητηκώς*. So Eupolis, Fab. Inc. Fr. 10. Lastly, *φροντιστήριον* stands in the same relation to *φροντιστὴς* as *βουλευτήριον* to *βουλευτής*. So the Sch.—"*φροντ. οἱονεὶ βουλευτήριον ἢ σύνοδός τις καὶ θᾶκος σοφῶν. θᾶκος δὲ καλεῖται ὁ τόπος Ἀττικῶς ἐνθὰ πολλοὶ συνέρχονται σκεψόμενοι*:" and it is used as a translation of the Lat. Curia. The exact meaning of *φροντιστήριον* then will be—the house of assembly of deep thinkers.

98. *ἀργύριον ἦν τις διδῷ*. Whether this is a bona fide or a malicious charge against Socrates or the Sophists of whom he is here the representative, or merely the view taken by fools like Strepsiades cannot be determined. Probably it is a reflection on the Sophists. Compare Aristotle's description of a Sophist as *χρηματιστὴς ἀπὸ φαινομένης σοφίας ἀλλ' οὐκ οὔσης*. (Soph. Elench. 1. 6.)

100. *Str.* I don't exactly know their style: but they are most honourable ponderers of deep thoughts. *Pb.* Ah bah! they are a bad lot! I know them, the solemn humbugs.

103. Shoelessness is attributed to Socrates in Xen. Mem. 1. 6. 2. Chærephon was one of his most devoted companions. (Pl. Apol. 5.)

107. *σχασάμενος* (nautical)—slacking your horsiness.

113. *ὅστις ἐστὶ*—whatever it may be. Strepsiades understands nothing of the phraseology.

120. *τὸ χρῶμα* &c.—having lost my colour.

129. Compare Socrates in Xen. Mem. 4. 1, 2, *ἐτεκμαίρετο τὰς ἀγαθὰς φύσεις ἐκ τοῦ ταχύ τε μανθάνειν οἷς προσέχοιεν καὶ μνημονεύειν ἃ ἂν μάθοιεν καὶ ἐπιθυμεῖν τῶν μαθημάτων πάντων.*

131. *ταῦτ' ἔχων στραγγεύομαι*—keep wavering (or lingering) so.

134. Strepsiades in answer gives his deme as well as his parentage.

136. *ἀπεριμερίμνως*—in a manner not befitting him who approaches a *φροντιστήριον*.

137. You have made miscarry a problem which I had conceived.

138. far afield.

141. *ἐγὼ γὰρ οὑτοσὶ*—I whom you see here.

143. *μυστήρια* &c.—we are to tell them only to the initiated.

145. *ψύλλαν* anticipates the nominative to *ἄλλοιτο*.

146. Chærephon according to the Sch. was personally remarkable for darkness and bushy eyebrows, Socrates for baldness.

149. (*εἶτα*) *τὴν ψύλλαν λαβὰν*—then having first caught his flea.

150. The use of the dual seems intended to mark the professed minuteness of accuracy of the *φροντισταί*. A Sch. is dissatisfied because (as he says) the flea has more than two feet.

153. *λεπτύτητος*—minuteness.

165. The salpinx was a long tube ending in a bell-mouth.

168. *δίοιδε*—knows the inwards of.

176–179. The point of this passage seems to be to illustrate Socrates' practice of getting unexpected conclusions in philosophy from homely illustrations.—Upon the board he strewed dust of cinders and having bent a skewer and so got him a pair of compasses, from the palæstra he conveyed the cloak.—It is not known what the force of the last words is, except that they are used *παρ' ὑπόνοιαν* to express the unexpected nature of the result. It is supposed that the cloak might be pawned or sold for the required supper, so that the result, however unexpected, might still lead to the desired conclusion. There may be an allusion to the story that Socrates appropriated a drinking vessel at a banquet while the other guests were listening to a poem of Stesichorus. The article in *θοιμάτιον* may be a part of the artifice *παρ' ὑπόνοιαν*, the unexpected result being treated as if it had been expected.

180. *ἐκεῖνον τὸν Θαλῆν*—the old-world's wonder Thales: like Plautus' 'Thalem Milesium.'

183. These verses—probably a parody—express agitation and exaltation. Then in v. 184 comes the contrast of the reality.—Undo undo quickly the studio's doors: shew me, delaying not, the Socrates: my soul craveth enlightenment. Heracles! where did these beasts grow?—Here Strepsiades sees the disciples pale, careworn, unwashed, and unshod, with their backs in the air.

189. *γ'*—if that's all. *μὴ νυν τοῦτο ἔτι φροντίζετε*, i. e. don't waste any more of your *φροντὶς* on them.

195. *ἀλλ' εἴσιθ'*. This seems to be addressed to other disciples who come out to stare at the visitor.

198–199. The meaning seems to be—These are not allowed yet to look much at the light; they are still in the stage of the *ἐρεβοδιφῶντες*.

201–214. For the views of the real Socrates, compare Xen. Mem. 4. 7 12. *αὐτίκα γεωμετρίαν μέχρι μὲν τούτου ἔφη δεῖν μανθάνειν ἕως ἱκανός τις γένοιτο εἴ ποτε δεήσειε γῆν μέτρῳ ὀρθῶς ἢ παραλαβεῖν ἢ παραδοῦναι ἢ διανεῖμαι ἢ ἔργον ἀποδείξασθαι. ἐκέλευε δὲ καὶ ἀστρολογίας ἐμπείρους γίγνεσθαι, καὶ ταύτης μέντοι μέχρι κ.τ.λ.*

203. The *κλῆροι* in conquered territories were objects of great attraction to Athenians, as the holders of them not only retained citizenship but might take the profits without residence on them.

206. The map of Anaxagoras is called a *γῆς περίοδος* by Herod. (5. 49.)

209. i. e. *ἴσθι ὡς* &c.

211. *ἐνταῦθ' ἔνεισιν*—there they are (pointing to a spot on the map).

212. *μακρὰ πόρρω πάνυ* — lying along the coast for a long way up.

213. Ah! yes, we and Pericles laid Eubœa on her back: (B. C. 446.)

215. *τοῦτο πάνυ φροντίζετε*—use your *φροντὶς* (particularly) on this as an important object.

218. Strepsiades descries Socrates hung up high in the air on

a frame such as meat is hung upon (so the Sch.), a deus in machina.

219. Bentley read *τί*; *Σωκράτης*;—What? Socrates? But the vulg. will bear the same interpretation—Oh? Socrates!

220. *ἀναβόησον*—shout up to him; as in Ach. 410 &c. (supra I. 118.)

226. Strepsiades understands it only in the sense of *καταφρονῶ*. *ἔπειτα*—and so. Strepsiades is sarcastic.

227. *εἴπερ*—if you will despise the gods.

232. *οὐ γὰρ ἀλλ'*—an Attic idiom for *καὶ γάρ*.

234. *κάρδαμα*. Another joke on Socrates' illustrations from common things—there is the very same tendency in nasturtiums (?) (sc. to choke and dry up other plants).

248. *νόμισμα*—currency.

249. Doric currency was used at Byzantium. Hence the dialect.

250. Wouldst thou know of the divine things what their nature is rightly.

251. *εἴπερ ἔστι γε*. Strepsiades corrects himself—Yes, by Zeus, if there be a Zeus—or—if it be possible.

252. *ἐς λόγους*. Socrates seeing Strepsiades start at the notion of intercourse with clouds, which he takes too literally, explains himself to mean not such intercourse as Ixion's, but Platonic love, for the generation of *λόγοι*.

254. *σκίμποδα*,—*παρὰ προσδοκίαν* for *τρίποδα*.

255. Thy disciple is seated.

257. The wife of Athamas was the goddess *Νεφέλη*. Hence the selection of the sacrifice of Athamas. There was a play of Sophocles called *Ἀθάμας*.

260. The Sch. says—"Socrates while speaking strikes and rubs together rough stones, and, collecting the chips, throws them at the old man as priests throw the sacrificial meal on the victims, and this is the ground of the names with which he chaffs him."

261. Strepsiades winces at the stones. *ἔχ' ἀτρεμί*. Sch. "'Sit still:' for the old man as the chips are thrown over him shakes himself to get rid of them."

264. Thou that holdest the earth poised in thy expanse.

266. *τῷ φροντιστῇ*—the new disciple.

267. *τουτὶ* sc. *ἱμάτιον*.

272. *ὑδάτων* is after *προχοάς*.

273. *Μίμαντος*—a Thracian hill.

276. *ἀρθῶμεν φαναὶ*—in answer to the *ἄρθητε φάνητ'* of v. 266: *φύσιν δροσεράν φαναὶ*—revealed, but only in our dewy nature, i. e. not yet in female form as afterwards. Cp. 286.

282–283. *κελαδήματα*—*κελάδοντα βαρύβρομον*—voices; deep-toned voice.

284. sc. the sun.

286. *ἀλλ'* &c.—but now let us throw off the rain-clouds from our immortal form:—in opposition to the cloudy formlessness in which they appeared in v. 276. *ἰδέας*—visible shape—is the genitive.

294. *τρυγοδαίμονες* as if *κακοδαίμονες*—comedy-curst.

295. *ἀοιδαῖς*—with songs.

297. *λιπαρὰν*—the customary epithet of Athens. Cp. Ach. 639, 640.

303. High-roofed temples and images therein.

306. Through all the changing seasons.

307. And at the approach of spring Dionysiac delights: i. e. the *Διονύσια μεγάλα* in March.

308. *ἐρεθίσματα*—stirrings—probably descriptive merely of the motion and excitement, but possibly in reference to contests.

309. And deep-toned music of pipes. The *αὐλός* was in general longer and of a lower tone than our flute.

313. *διάλεξιν*—verbal disputation. *νοῦν*—intuition. *κροῦσις*—cheating or deception. *κατάληψιν*—apprehension.

307. *γνώμην νύξασ'*—having pricked (i. e. refuted) a notion—as if letting air out of a bladder. The reference in these lines is to Eristic or disputation for victory instead of truth.

320. *αὗται* refers to Socrates' *ταύτας*—here they are, you say, but where is the here? I do not see them. The explanation of this and the two next lines is that as there would probably be no clouds coming from Parnes during the performance the spectators would see

nothing of them till they came on the stage in their human form. Therefore neither does Strepsiades.

321–324. *Str.* What are you talking of? I see none. *Socr.* Now (they come) along the side-entrance. *Str.* Now I begin —. *Socr.* Now, now you can see them, unless you have pumpkins in your eyes! *Str.* Now I do!

324. *γὰρ* is sarcastic—doubtless, for &c.

328. *Θουριομάντεις.* The allusion seems to be to the soothsayer Lampo, a leader of the colonists of Thurii (B.C. 444). He was a politician of the democratic party, which may account for Aristophanes' dislike.

331. *στρεπταίγλαν*—in whorls of fire.

334. *εἶτ' ἀντ' αὐτῶν* &c.—then for such things they are rewarded with, &c.

336. And for what they say of these do they not deserve it all?

340. Sch. "The chorus has entered in masks with great noses, ridiculous and unsightly."

352. *εἴπερ* &c. is burlesque.

358. because you walk like a pelican and look out of the corners of your eyes. Cp. Plato, Sym. 221 B, who quotes this description.

359. *ἐφ' ἡμῖν*—proud of our favour.

363. *οὐδ' ἔστι*—does not so much as exist.

375. *οὐχ ὁ Ζεύς*;—is it not Zeus?

381. *ἀπὸ σαυτοῦ*—the Socratic illustration from things vile. Cp. supra on v. 234.

382. Sch. "As then at the Panathenaic festival each of the colonies of Athens used to send an ox for sacrifice, there used to be abundance of flesh, so that every one took his fill and even more than was good for him."

388. *τυννουτουΐ.* Socrates measures on his finger.

390. *ταῦτα*—on account of this.

394. And how, you musty old antediluvian fool.

397. *Σούνιον*, quoted from Odyssey 3. 278.

398. *τί παθών*—what for?

410. See on v. 129 supra.

417. τρυσιβίου γαστρὸς. Cp. Hom. Od. γ. 216–221.

οὐ γάρ τι στυγερῇ ἐπὶ γαστέρι κύντερον ἄλλο
ἔπλετο· ἥ τ' ἐκέλευσε ἓο μνήσασθαι ἀνάγκῃ
καὶ μάλα τειρόμενον καὶ ἐνὶ φρεσὶ πένθος ἔχοντα, &c.

418. ἐπιχαλκεύειν παρέχοιμ' ἄν—I am ready to be hammered on, i. e. I am as hard as an anvil.

420. So Eurip. in the Frogs 892, αἰθήρ, ·ἐμὸν βόσκημα, καὶ γλώττης στρόφιγξ.

IV.

[*Birds*, 676–783.]

lines 1–9. Sweet nightingale, you are come at our call. Lead for us our anapæsts.

10–62. Dull mortals, creeping clods, hear our antiquity and power.

First of all things the black fowl Night brought forth an egg, whence came Love whose oldest brood we are, older than all the gods.

We bring you all good things in their seasons. The cry of the departing crane gives you seed-time, the kite brings you shearing-time, the swallow summer-clothes.

We are your oracles by which you guide your life, and whatever is prophetic you name from us.

Let us then be your gods, and yours shall be health and wealth, long life and pleasure to the full.

63–77. Sweet songstress of the brake, we sing to thee our leader in those quirings in vale and wood whence Phrynichus stole the honey of his melodies.

78–93. Come hither, all that would happy be. Here no laws turn pleasures into crimes. Here may you live unblamed each according to his mind.

94–109. We have songs as sweet as the pæan with which Apollo's swans of old by Hebrus would fill the sky, hush the dappled game, and lay the billows in windless calm, till heaven itself murmured an answer.

Who would not take wings and be of us?—

Such is the general sense of the passage, but the poetical element is inextricably mixed up with burlesque and personal satire and political allusions which cannot be represented by translation or paraphrase, any more than the peculiar and appropriate airiness of the language and metre.

The plot so far as it is essential to the comprehension of this parabasis is as follows.—Two Athenians, Peisthetairos and Euelpides, disgusted with the litigiousness of Athens, seek a new country. They come to the abode of Epops, king of the birds, and propose to him a scheme of universal dominion for the birds over gods and men. The other birds, alarmed at first at the sight of the men, are easily cajoled by their promises, and excited by the prospect of empire call forth the nightingale their queen, and in a general chorus led by her explain how in reality they always have been and in the nature of things must be the superiors of mankind.

According to Süvern the motive of the play is satire directed against that design of reducing the Peloponnesians by previously mastering Sicily, Italy, Carthage, and Egypt, acquiring the command of the Mediterranean, and so isolating and in effect blockading the Peloponnese, which Alcibiades projected and which having taken possession of the minds of the Athenians had resulted in the Sicilian expedition. (Cp. Thuc. 6. 15, 18, 90.)

line 5. The repetition of ἥλθες expresses the joy of the birds. An exuberance of expression is used throughout their songs to mark their airy lightheartedness. Cp. the κουφονόων φῦλον ὀρνίθων of Soph. Ant. 343.

7. κρέκειν—properly of striking a stringed instrument: hence of any musical sound. αὐλὸν is metaphorical—sounding loud the pipe of vernal notes.

9. ἄρχου—lead off, in reference to αὐλὸς as signifying the instrument which accompanied the song of the chorus in comedy.—With that pipe lead off our anapæsts.

10–14. The epithets are taken from well-known passages. Hom. Il. 6. 146; Od. 5. 218; Æsch. P. V. 546–550 and 448–453, which last passage with its context may have suggested much of this

parabasis. ἀπτῆνες seems to have a double force, firstly in reference to the wretched winglessness of men as compared with birds, secondly in reference to men as compared with insects (ἐφήμερα)—as short-lived as insects and without their wings.

17. Prodicus the Sophist seems to have given rationalistic explanations of the nature and origin of the several gods. The birds say—Hear from us the true theogony, and give Prodicus and his scepticism bad speed.

19. The sense is the same as if another οὐδὲ had preceded γῆ— Earth nor air nor sky was then.

20. πρώτιστον—first of all things. The egg is a wind-egg because there was then no mate for Night nor any Eros to bring Night and him together if he had existed (vv. 21, 25). Night is μελανόπτερος because she is here considered as a bird. So Χάει πτερόεντι in v. 23.

21. as the times came round.

22. like the swift whirlwinds.

27–28. ὧδε &c.—in this way we are of much more ancient family than any of the gods, i. e. though Eros was their immediate progenitor (28) they really date back their origin beyond him up to Night the first fowl.

34–40. Three seasons are spoken of:—the season of autumn-sowing and rest from navigation, the season of the spring-shearing, and the season of summer or fruit-time. The passage is a burlesque of Hesiod, with a reference also to Æsch. P. V. 454–506.

35. σπείρειν is governed by the idea of the previous sentence—We shew them when &c. So ὑφαίνειν in v. 37.

36. The construction is changed from dependence on ὅταν to independence—when the crane is migrating, which when she does (καὶ τότε) she signifies to the seaman, &c.

37. And then to weave a cloak for Orestes that shivering may not make him rob.—Orestes was a sort of proverbial highwayman. Cp. Ach. 1166.

44–47. In these lines ὄρνις is used in its secondary sense, for an omen. See Liddell and Scott s.v. φήμη (properly of a rumour of divine

origin) seems here to mean any rumour. *ὄνον* probably has no special reference to any story, but is used merely as the most absurd climax.

48–62. These lines are the *πνῖγος* or choke-piece which was to be spoken without stops. *μετρίῳ πνίγει* (cool dog-days) in v. 51 may convey a pun on the length of the *πνῖγος*.

49–50. *μάντεσι μούσαις* must be taken together—You shall have at your command prophet-singers, breezes, seasons, &c.

52–53. we will not abscond and sit sulking up in cloudland, which is what your Zeus does, but will mix with you and give you, &c.

56. *πλουθυγιείαν*, the *ὑγίεντα ὄλβον* of Pindar—health and wealth.

60. *παρέσται* &c.—you shall be able if you like to become sick of good things, so rich in them shall you all be.

63–77. These fifteen lines are probably in part a burlesque on Phrynichus—O cunning songstress of the brake, with whom I pour forth strains through my tawny throat to Pan and hold solemn dances to the mountain-mother!—The construction is a simple invocation, without any final verb and interrupted by the birds' notes.

μελέων is after *νόμους*. With v. 75 cp. Wasps 219, *μυνυρίζοντες μέλη ἀρχαιομελησιδωνοφρυνιχήρατα*.

79. *διαπλέκειν ζῶν*, as if *διαπλέκειν βίον*—to weave throughout the web of his life.

80. *αἰσχρὰ τῷ νόμῳ κρατούμενα*—things ruled to be bad by law.

There is some apparent confusion in the use of the demonstratives in these ten lines. Bird-land is *ἐκεῖ* and yet *παρ' ἡμῖν*, *ἐκεῖ* inasmuch as the address *ὦ θεαταὶ* in v. 78 has for a moment brought back the chorus to Athens, *παρ' ἡμῖν* inasmuch as the chorus still continues to be composed of birds: and *ἐνθάδε* again describes Athens in vv. 80 and 82, because so far the effect of *ὦ θεαταὶ* still remains, but in v. 88 means bird-land because that effect has vanished and the chorus is again in the air.

84. *ἆρε* &c.—Up with your spur, old cock, if you mean fighting.

85–86. Is there any of you a branded runaway? In bird-land his name shall be the barred quail.

88. Σπινθάρου. The allusion is to some pretended citizen who is otherwise unknown.

90. Let him hatch forefathers and soon shall he find clansmen, i. e. shall be no longer a barbarian but a citizen. πάππος is said to mean also some kind of bird.

91. It does not appear who Pisias was, further than that a Sch: says that he or his son was one of the mutilators of the Hermæ. But it seems clear from the words τοῖς ἀτίμοις τὰς πύλας προδοῦναι that the allusion is to one of the many schemes proposed by or apprehended from Alcibiades and his party of introducing exiles (ἄτιμοι) or Peloponnesians into the city for the subversion of the democracy. Cp. Thuc. 6. 61.

92. τοῦ πατρὸς νεοττίον—his father's true chick.

94. τοιάδε—such as we sing.

96. βοὴν may be construed either with κρέκοντες or with ἴαχον. In the first way the sense is—with their wings beating time to (ὁμοῦ) their multitudinous cry: in the second, ἴαχον takes a double accusative—βοὰν and Ἀπόλλω, one of the cry uttered, the other of the subject of the cry.

105. ἐπεκτύπησ'—thundered an answer. So ἐπωλόλυξαν in v. 107.

V.

[*Birds*, 1170–1245.]

The scheme of Peisthetairos has been carried out and Cuckoo-cloud-town has been built between earth and heaven, so that gods and men can no longer communicate without licence from the birds. But just as the completion of the walls is announced comes a messenger in haste with the news that one of the gods has come through. The god is Iris, sent by Zeus to bid men resume their interrupted sacrifices.

line 3. In τῶν παρὰ τοῦ Διὸς the article τοῦ expresses contempt.

5–6. Part of the joke is the ease with which Iris the feeblest of

the gods has passed the watch and ward so carefully set at the gates of this impregnable town.

10. The hawks are selected for cavalry-archers because of their speed and of their armed beaks.

13. *ῥύμῃ καὶ πτεροῖσι* is for *ῥύμῃ πτερῶν.*

26. *δίνης πτερωτὸς φθόγγος* is for *φθόγγος πτέρων δίνης. πεδαρσίου* is an Æschylean form used, like many other words in this passage, for burlesque.

31. *πλοῖον ἡ κυνῆ*—the first, because Iris comes on the stage with wings of the shape of sails (cp. v. 57), the second because she wears the petasus or cap of Hermes, as the gods' messenger.

32. *Ἶρις ταχεῖα* is understood by Peisthetairos in a slang sense for—a swift sailing-vessel.

34. *τριορχος* is the name of the buzzard.

38. I know nothing about your gates.

41–44. *σφραγὶς* is a token or passport. *σύμβολον ἐπιβάλλειν*—to set a mark upon. *σύμβολον* is said to be the permit which an alien received.

45. *κἄπειτα δῆθ'* expresses indignation. *σιωπῇ*—clandestinely.

67. *πανώλεθρον* is proleptic. This speech of Iris is a burlesque of tragic solemnity and periphrasis. The *Διὸς μάκελλα* is from Æsch. Ag. 534, the *Αικ. βολαὶ* from the Licymnius, a lost play of Euripides, in which, according to Hesychius, a ship was struck by lightning.

VI.

[*Lysistrata*, 1247–1272, 1279–1322.]

Spartan maidens.

Stir the young men O Memory to song that is thy daughter, to song that of us and the Athenians can tell, what time by Artemisium on the ships like heroes they were rowing and the Medes were beating back. Us, too, Leonidas was leading like the boars the tusk well whetting, fast about the jaws the froth forth-flowing, free adown the legs the froth down-pouring; for many as the sands were they, the Persians.

Artemis of the wild wood, mighty in the chase, come to us, maiden divine: come to our reconciling, fast bind us for long. Henceforth peace with plenty follow ever on our agreeing; from the fox-wiles of our cunning stay we our hands. Hither, come hither, O huntress maiden, come!

Athenian maidens.

Hither with dances, follow with graces, Artemis bid to our festival: bid here her twin brother, leader of dances, lord of pæans, lord of joy: bid Nysius of the Mænad rout, the bacchant of the eyes of flame: bid Zeus with the fire of his lightning: bid his spouse august and blest: and last bid all the gods: all shall be witnesses sure to the bond of our glorious peace that Cypris made to-day. Pæan, ho! Pæan! loud be your shouting, your shouts as for triumph, Iæ! Evœ! Evœ! Evæ! Evæ!

Spartan maidens.

Come then thy pleasant hills of Taygetus leaving, O muse of Laconia come, our lord Amyclæ's Apollo to sing, and Athene of the brazen house, and the brave Tyndaridæ that bicker still along Eurotas' stream.

Up and away! in the lightfooted dance away! and the while of Sparta be our song, land of dancings to gods and patter of feet, where like colts by the river the maidens' quick feet unrestingly ply, their tresses streaming like tresses of Mænads waving the ivy-wand hurrying the dance; while before them moves Leda's maid, choir-leader pure and fair.

Come! with your hands put back your tresses from your brows: with your feet leap like the roe: and now for the clapping that quickens the dance: and still of the goddess the queen of goddesses be your song, of her of the brazen house, of her who is invincible.—

The subject of this passage is a reconciliation of Athens and Sparta, brought about by a combination of the women on either side to starve their husbands into peace. It may be taken to be an imitation and worthy representative of the lost παρθένεια (maiden-songs) of the old lyrical poets.

line 1. ὄρμαον seems to be imperative in sense, but what part of the verb it is, is uncertain. Bekker suggests that it is for ὄρμα οὖν. More probably it is a form of ὄρμησον. Possibly it should be written as the 3rd plural imperative (ὁρμαὸν) with οἱ γέροντες (sc. the chorus of the play) for its nominative—Let the old men stir up the young to sing.

2. μναμόνα seems to be for μνημοσύνη.

3. μῶαν is for μοῦσαν. τεὰν—thy daughter. Mythologically the Muses were the children of Memory.

4. ἀμὲ, i. e. ἀμμὲ for ἡμᾶς.

6–7. πρόκροον is for προύκρουον, ποττὰ for πρὸς τά, and κᾶλα (timbers) means ships.

11–12. ἤνσει is for ἤνθει, καττῶν for κατὰ τῶν.

13. τῶνδρες—τοι (οἱ) ἄνδρες.

42–43. The sense is—I have answered you, and it is your turn to reply to my answer.

44. ἐκλιποῦσα.

47. κλέουσα, θεόν.

49. ψιάζουσι. There was long a popular belief in Laconia that the Tyndaridæ with their sister Helen still haunted their old hunting-grounds by Eurotas and on Taygetus. And cp. Callimachus (Lav. Pall.) infra, v. 24.

51. ὥῖα seems to be for ὦ εἶα.

52. ὑμνῶμεν.

53. ᾗ χοροὶ μέλουσι seems to mean merely—which is concerned with dances, i. e. which is a land of dances.

55. ᾗτε is for ᾗτε—in like manner as.

58. ἀγκονιῶαι is for ἐγκονοῦσαι.

60. θυρσαζουσῶν, παιζουσῶν.

61. ἠγεῖται.

64. παραμπύκιζε. χειρὶ is an instrumental dative after it. πάδη is πήδα.

VII.

[*Thesmophoriazusæ*, 502–519.]

line 4. τὸ—τὸ παιδίον—it, the child.

5. κηρίῳ βεβυσμένον—with its mouth stopped with wax.

8. ἐλάκτισεν, i. e. the child has kicked the bottom of the pot. χύτρας, παρὰ προσδοκίαν for μήτρας.

9. ἐξέσπασεν—drew out the stopping of wax.

13. αὐτέκμαγμα σὸν—the very image of you.

16. A parody on the Telephus of Euripides, which runs

εἶτα δῆ θυμούμεθα
οὐδὲν παθόντες μᾶλλον ἢ δεδρακότες;

The sense here is, Euripides has made us out no worse than we are.

MINOR COMIC POETS.

PLATO. *Fragm. Inc.* 1.

line 2. Shall be a word in the mouth of sea-farers.

ALEXIS. *I. Ol. Fr.* 1.

4–5. The sense is—three of us dine off a small cake of bread, and two of us share it with them: i. e. there are three who dine and two who have the leavings.

14–15. And the dried fig which is of divine origin and my mother's special care, the produce of the Phrygian fruit-tree.

II. Fr. Inc. 1.

1. I have come to the point unawares.

2. κατὰ χειρὸς ἐδόθη—water had been poured on the guests' hands.

4. πλείονα—superfluous. But Meineke suggests πίονα.

9. The reference is to the signs of the Zodiac.

MENANDER. *II. Leuc. Fr.* 1.

4–5. According to the vow which you have received from us.

6. περὶ—at. The last two and a half lines are only conjecturally joined to the first part.

IV. Hypob. Fr. 2.]

11–14. The sense is—If you go early home to your resting-place, you take with you strength for your journey and the friendship of all: if you stay late, your strength is spent, weariness follows and the ills of age; in the whirl of life you will have found enemies; and when the late end comes it will be with pain.

IV.

ALEXANDRIAN POETS

AND

EPIGRAMS.

With the perfection of the drama the original growth of Greek poetry seems complete; and so far as Greece proper is concerned, a time has been reached, after which imitation and adaptation succeed to invention. But on the other side of the Mediterranean, in Alexandria, poetry found a latter summer. The poems of Theocritus and his fellows are of no sort of interest in the history of Greece, yet in themselves some of them are perfect in their kinds. There is not much Greek which is so expressive, perhaps none which within a certain range of ideas is so fully and accurately expressive, as that of Theocritus. The scents and sounds of nature, the physical signs of love, are present in no faint image; he is pathetic and dramatic; and the richness and sweetness of his diction and versification do not leave the reader master of himself. But imperceptibly the spirit of the poetry has changed. Artificial scenes and artificial griefs, personages and events ideal indeed but idealised from the commonest, not from the noblest forms of humanity, and a certain want of simplicity both in characters and in sentiments, mark a declension from Athenian art.

Of Apollonius of Rhodes, Lycophron, and other less known writers, men of letters rather than poets, little has been preserved which

seems very good to a modern taste. For the most part they are mere imitators, destitute of art to construct and to subordinate the less to the more important in poetical perspective, rhetorical in expression, and overloaded with epithets conveying antiquarian or mythological allusions which take the place of original images and thoughts.

Rome and Byzantium succeeded to the position of Alexandria as the metropolis of letters, but neither produced any new birth of Greek poetry. With the exception of Musæus (A.D. 550?), whose Hero and Leander in simplicity and pathos is in some parts almost worthy of Theocritus, and with whom the canon of ancient Greek poetry may be considered to be closed, their poetical writers in the language of Homer and Sophocles are but imitators of Alexandrian imitations. By the twelfth century even the ancient metres had perished and had given place to 'political verses' distinguished from common prose only by division into lines of equal numbers of syllables.

The epigrams collected by the Alexandrian and Byzantine anthologists range over more than ten centuries from the beginning of the sixth. In this alone of all the branches of poetical writing the example of ancient taste continued to be followed down to late times, and many of the compositions in this kind of the Alexandrian and even of the Byzantine period, though not equal to those of Simonides or Plato, are yet worthy in simplicity of manner and purity of style of the best ages of Greece.

THEOCRITUS.

i.

[*Id. I.* (*Thyrsis*), 65–75, 114–141.]

Thyrsis a Sicilian shepherd sings of how Daphnis the shepherd who scorned love died for love, and Aphrodite's relenting was too late. Compare Virgil Eclogue 5. on Daphnis, and also for particular lines Ec. 8. 21; 10. 10; 3. 89; 8. 51–58.

2. It is Thyrsis who sings.

5. *οὐ γὰρ δή γε*—for not then when there was need of you, &c. Anapus was a stream near Syracuse, Acis a fountain on Ætna.

8–12. The meaning is—Creatures the most diverse, wild and tame, mourned for Daphnis.

13. Daphnis bids farewell in person to his old haunts, vv. 13–36.

15. Farewell! Your shepherd roams no more the wood.

17. Meineke understands Thymbris to be a mountain—Pour your floods from Thymbris' steep. On the older theory that Thymbris is a river, *κατὰ* is written *κάτα* and belongs to the verb (downwards pour the waters of Thymbris).

19. *Δάφνις ἔγων* &c.—See here your shepherd.

27. *ὤναξ*. The dying shepherd bequeaths his flute to his master. *ἔνθ'* is for *ἐλθέ*.

31 &c. i. e. Now let the course of nature be reversed, since Daphnis dies, whom all nature loved.

32. Let narcissus-tresses grow on junipers.

33. Cp. Virgil's curious mistranslation, Ecl. 8. 58, "Omnia vel medium fiant mare."

34. *ἕλκοι*—rend, harry.

35. Let the mountain-owl come down from his crags to screech against the nightingale. Meineke reads *κὴξ ὀπέων*—*δαρίσαιντο*—Let the owls from their holes strive with, &c. For the dative in the sense of against, cp. Id. 8. 6, *λῆς μοι δείσαι*.

37 &c. Thyrsis resumes his tale in his own person—So Daphnis died and Aphrodite relented too late.

38. But all the threads of his life had been expended by the Fates.

39. *ἔβα ῥόον*—came to the river of death, sc. the Styx.

ii.

[*III.* (*Amaryllis*), 12–20.]

Amaryllis hiding in her grot disdains the shepherd's appeal.

1. At least then mark the bitter pain that is mine.

3. *ᾇ τὺ* &c.—with which you veil yourself.

5. δρυμῷ seems to be a dative of place.

8. τν is for σε.

iii.

[*VII.* (*Thalysia*), 128–147.]

2. ὡς πάρος refers to ἁδὺ γελάξας which occurs before in v. 42 of the idyll.

ἦμες for εἶναι.

3. Pyxæ was a town in Cos, the scene of the idyll.

11. αἰθαλίωνες—sun-creatures,—i. e. cicadæ. Cp. Aristoph. Av. 1095–6,

ἡνίκ' ἂν ὁ θεσπέσιος δξὺ μέλος ἀχέτας
θάλπεσι μεσημβρινοῖς ἡλιομανὴς βοᾷ.

12. ἔχον πόνον—kept a coil.

ὀλολυγὼν—either the tree-frog or a warbler.

16. ὀπώρης—fruit-time. It corresponded to late summer and early autumn.

18. τοὶ δ' is demonstrative—and there lay branches, &c.

20. There we unsealed the four-years' pitch from a wine-jar's head.

iv.

[*VIII.* (*Bucoliastæ*), 33–56.]

The sense is—*Menalcas.* Streams, if you have ever been pleased with my song, nourish my lambs: and do the same for Daphnis.

Daphnis. Streams, if you think me like the nightingales, fatten my herds: and do no less for Menalcas.

Menalcas. All things bloom where Daphnis' love Milo comes, pine when he is gone.

Daphnis. All things bloom where Menalcas' love Nais comes, wither when she goes.

Menalcas. Husband of the she-goats, summon Milo for Daphnis.

Daphnis. Not dominion nor wealth, nor strength are worth Menalcas' Nais.

3. feed the lambs with all good-will.

8. At his will let him graze his flocks freely everywhere.

9. ἔνθ'—ἔνθ'—there—where.

14. τρέφεται—grow.

17. ὦ is for οὖ and is governed by δεῦτε in the next line.—Come hither to where there is endless depth of wood.

18. ὦ σιμαὶ &c. is a parenthetical exclamation addressed by Menalcas in his natural character as shepherd to his straying kids. Or without a parenthesis the shepherd may be supposed to say confusedly, O goat, O kids, come to the wood, come to the water.

19. ἐν τήνῳ, i. e. ἐν κείνῳ βάθει ὕλης.

20. The sense is—Let not Milo disdain Daphnis because he is a shepherd.

23. τυ is for σε.

24. i. e. ἐσορῶν σύννομα μῆλα, ἐσορῶν τὴν Σικελὴν ἅλα—looking on my sheep grazing onward together, (looking) on the Sicilian sea. Or the meaning may be—watching my sheep grazing onwards towards the sea.

V.

[*XIII.* (*Hylas.*)]

2. Cp. Plato Symp. 6. (178 B.)—γονῆς γὰρ Ἔρωτος οὔτ' εἰσὶν οὔτε λέγονται ὑπ' οὐδενὸς οὔτε ἰδιώτου οὔτε ποιητοῦ &c.

10. οὐδ' εἰ &c.—no, not as often as to mid-heaven day might rise, nor, &c.—The construction εἰ ὄροιτο expresses frequency.

12. ποτὶ κοῖτον ὀρῷεν, i. e. look wishfully up at the roosting-place—as young birds do, when they as yet doubt their own powers of flight.

14–15. ὡς αὐτῷ—, αὐτῷ δ' εὖ ἕλκων. ἕλκων appears to be a metaphor from ploughing. The first αὐτῷ refers to Heracles, the second from its emphatic position at the beginning of the line must mean "for himself," that is apparently, Hylas—That the boy might be formed to his (Heracles') mind and for himself (Hylas) might keep straight the furrow of his life to the goal of perfect manhood.—Sibi educavit talem qualis ipsi esset profuturus.

18. from every city chosen, as many as were stout.

22. οὐχ ἥψατο—did not touch.

23–24. βαθὺν δ' εἰσέδραμε Φᾶσιν is parenthetical in construction, though in sense it is the conclusion of the whole. ἀφ' ὧ (οὗ) τότε—and then and thereafter.

25. The season intended is the end of April. ἐσχατιαὶ—the outfields,—to which the flocks were sent at the end of winter.

26. after the turn of the year to spring. The metaphor is taken from the turning of a balance.

29. with a three-days' south-west wind. The dative with the verb of motion expresses the means or mode of motion.

30. Cios was in Mysia. The expression "where the oxen of the Cianians plough" appears to mean merely "where the Cianians dwell."

32. κατὰ ζυγὰ—in couples,—as they had sat on the rowing-benches.

33. There all they laid for themselves one couch together, while Hylas was gone, &c.

38. μίαν ἄμφω ἑταῖροι &c.—one table for both as companions.

44. ἀκοίμητοι refers to the sleepless flow of their fountains (cp. Æsch. P. V., ἀκοιμήτῳ ῥεύματι Ὠκεανοῦ), δειναὶ &c. to the superstition that madness (nympholepsy) followed from the sight of a nymph.

45. ἔαρ ὁρόωσα—whose face is the face of May.

46. ἦτοι—Now. It is equivalent to our expression—"The fact was that."

48–51. Cp. Propertius I. 20.

51. ναύταις δέ τις &c. continues the simile—As when a star falls and sailors say "loose the ropes," &c. The falling star was supposed to be a good omen.

56. The construction is—Μαιωτιστὶ εὐκαμπέα—(a bow) with a Scythian bend.

59. Lit., and thrice thereto the boy gave heed;—but in effect ὑπάκουσεν means 'answered.'

The emphasis in the next words is on ἀραιὰ—faintly (lit., thin) came his cry,—sc. as coming from under water.

62. The repetition of λῖς seems intended to enforce the resemblance of Heracles in strength to the lion, and the superlative ἑτοιμοτάταν to enforce the helplessness of Hylas—On the prey that is so helplessly in a lion's power.

65. ἐπελάμβανε—got over, traversed.

66. ὅσσα seems to be governed by σχέτλιος understood, as if the words had been σχέτλιοι οἱ φιλέοντες· σχέτλιος καὶ Ἡρακλέης ὅσσ' ἐμόγησεν—unhappy was Heracles in what toil he underwent.

67. but the journey to Jason's land was all behindhand, i. e. Heracles was delaying the expedition:—which idea is expanded in the next lines.

68–69. The meaning seems to be—The ship with hoisted yards was waiting, the heroes at their posts, and at midnight the youths the sails were clearing, waiting still for Heracles: but he the while wherever his feet were leading him was roaming.

73. were reproaching him as a deserter.

74. ἠρώησε—lit., drove back, i. e. kept back, or delayed the ship.

vi.

[XIX.]

5. τὰν ὀδύναν—his pain, sc. his wound.

8. χὠ is for καὶ ὥς—lit., for how little though thou art, how great are the wounds thou makest.

vii.

[XXIX.]

1. λέγεται—the proverb says 'Οἶνος καὶ ἀλήθεια (in vino veritas).' The whole line is found among the fragments of Alcæus.

2. μεθύοντας—in our wine to-day.—The friends are supposed to be drinking together.

3. i. e. καὶ ἐγὼν μὲν ἐρέω τὰ (for ἃ) κέαται φρενῶν ἐν μυχῷ—And for my part I will tell the inmost secrets of my mind.

5–6. τὸ is for ὅ—For half my life is gone and the rest lives only in thy beauty.—There is a peculiar appropriateness in the use of the

explanatory accusative τὰν σὰν ἰδέαν (as if ζωὴν) to express the complete identification of the lover's existence with the sight of his friend.

7. θέλῃς—art kind.

9. διδῶν is for διδόναι.

11. is parenthetical. τῷ is for ᾧ—in which case you might have to thank me for gain even to yourself.

14. i. e. τοῦδε ἥματος.

18. τριταῖον ἐθήκαο — you count him as a three-days' acquaintance.

19–20. Thou savourest of the love of the great. Rather accustom yourself, so long as (ἆς κε for ἕως ἂν) life shall last, whenever you love to love your equal.

21–22. first thou shalt have a good name with thy people, next that Love shall be gentle to thee, who, &c.

24. As if ἐπόνησε μαλθακὸν ἐκ σιδηροῦ—wrought to softness him who was of iron.

25. ἀλλὰ seems to mean—still, whatever you do. ἀπρὶξ takes a genitive as if ἀπρὶξ ἐχόμενος.

26. ὦ μνάσθηθ' is conjectural for the MSS.' ὀμνάσθην.

27. πρὶν ἀποπτύσαι, i. e. it comes on us like an enchantment which surprises a man before he can avert it. The allusion is to the notion that spitting averted enchantments.

28. ἔχειν παλινάγρετον is a more emphatic substitute for πάλιν ἀγρεῖν.

31. ποτιμώτερον—softer—an allusion to the wine which they are drinking.

32. σέθεν depends on ἐραμένῳ. The complicated arrangement of the words seems fancifully intended to express the close interweaving of their loves.

37–38. The sense is—Whereas *now* I would I might go through all dangers for thee, *then* not even if you called me, would I come.

βαίην is strictly optative. πέδα is for μετά. τὰ χρύσεα μᾶλα are the dragon-guarded apples of the Hesperides.

39–40. But then not even if you stood at my house door and

called me would I come forth, but the fire of my passion would be dead.

BION.

[*Idyll I.* 42–59, 66–76.]

4. τὸ δ' αὖ πύματον—this once again for the last time.

7. τὸ δὲ σεῦ &c.—that I may draw the sweet enchantment out of you and drink up love.

14. τὸ δὲ πᾶν καλὸν ἔς σε καταρρεῖ—an inverted arrangement, for τὸ καλὸν ἔς σε καταρρεῖ πᾶν.

17. πόθος—my love,—abstract for concrete.

18. κενοὶ answers to χήρη. Cypris is widowed and the Loves are bereaved.

20–23. But now no more, Cypris, mourn Adonis lost. See! a fair bed is laid: see! the leaves of the forest have spread themselves for him. On this marriage-bed he waits thee, fair as if he slept.—The idea is that Adonis seems as if he were but awaiting Cypris on a couch of leaves for the couch of their love.

24–27. The nymphs bid Cypris take him up and lay him on a golden bier in the coverings in which she had so often lain by his side (κάτθεο &c.) and there place him amid wreaths and flowers (βάλλε &c.).

25. τοῖς (for οἷς) is a dative of place, and κλιντῆρι in the next line is also a dative of the place after κάτθεο—lay him to rest on an all-golden bier.

26. Love him still, even though he is cold to thee.

27. βάλλε δ' ἐνί—lay him where he may be amongst flowers.

28. Since he has died, every flower is withered with him.

MOSCHUS.

[*Idyll II.* 102–130.]

1. Europa speaks to her companions.

6. ἀμφιθέει—surrounds him.

8. μέλλεσκον—were hesitating. The lengthened form seems intentionally adapted to express their lingering.

12. ἀκτάων seems to be used for 'surf.'

14. ἦ is demonstrative—the sea before him.

18. ἀντοχέοντο apparently means—rode facing him, or rode and faced him.

20. κῦμα κατιθύνων—directing the wave that bore his brother.

κελεύθου—on their way—a genitive partly of the object, partly partitive.

22. ἐννάετῆρες—inhabitants.

CALLIMACHUS.

[*Hymn V.*]

The general meaning is:—Pallas comes home to her temple in Argos. Haste, ye virgins, her attendants: even now I hear the far-off neigh. Haste, Argive maidens: Pallas, when she has cleansed her steeds, will bathe in Argive waters her broad and goodly limbs. Daughters of Achaia, come:—already I hear the axle ring: bring her not ointments or mirrors such as Cypris loves: bring for Pallas her own olive and her golden comb. Daughters of Argos, let the streams be sacred from your pitchers to-day; men of Argos, guard your eyes lest on you the blindness of Teiresias fall.

v. 8. It was by the counsel and help of Athene that Zeus and Heracles overcame the Giants. Pheidias represented their contest on the inside of the shield of Athene Promachus.

17. Her countenance is ever fair.

18. not even then when the Phrygian (Paris) was to adjudge the prize on Ida. Ἴδαν is probably corrupt and might be changed into Ἴδας or Ἴδᾳ.

22. changed and changed again the arrangement of a single tress.

23–28. The sense is that even when Paris was to give his judgment of beauty Athene deigned to use no other means of adornment than the blush called up by a run of about twenty-seven miles, and the oil of her own olive.

In v. 24 the reference is to Castor and Pollux (τοὶ ἀστέρες—those bright stars) who were believed still to haunt Eurotas' side. See on Aristoph. Lysistr. (supra VI. 49.)

39–40. Φυσάδειαν, Ἀμυμώνην,—wells at Argos.

46. τῶΐργος is τὸ Ἄργος—He shall see his city for the last time. —Most of the remainder of the poem is taken up with telling how Teiresias was struck blind because he saw Pallas bathing.

APOLLONIUS OF RHODES. B.C. 200.

[*Argon. III.* 802–824.]

15. The sense seems to be—in her fancy the sunlight seemed sweeter than it had seemed before, now that (εἴ γ') she came really to feel in her mind each of those things (sc. each of the joys of life and youth mentioned in vv. 12–13).

18. δοιάζεσκεν refers to Medea's previous hesitation between duty to her father and love for Jason.

19. οἱ, sc. to Jason. She finally resolves to give Jason the charms by which he may overcome the dragons.

21. πυκνὰ λύεσκε—often would she undo, &c.

LYCOPHRON. B.C. 190.

[*Alexandra*, 249–257.]

9. δεδεγμένων agrees with γυναικῶν.

ANACREONTICS.

The date of these poems is unknown further than that they belong to a late and imitative period of Greek literature.

III, 3. κατὰ χεῖρα—at the hand of, by the side of.

6. ἐπισταθεὶς sc. ταῖς θύραις.; the usual word for standing at a door, waiting for admission.

EPIGRAMS.

The epigrams are not arranged in chronological order. The following are the approximate dates of the known authors:—

	B.C.	A.D.
Erinna	600	
Simonides	510	
Plato	390	
Simmias	300	
Leonidas	280	
Poseidippus	280	
Diotimus	270 (?)	
Callimachus	250	
Rufinus	100 (?)	
Antipater	100	
Meleager	60	
Philodemus	60	
Parmenio	20	
Ptolemy		140

	A.D.
Marcus Argentarius	200 (?)
Palladas	400
Theætetus	550
Paulus Silentiarius	550
Agathias	560

The poems without names are of unknown authorship. The name of Plato is not always free from suspicion.

I, i. On Leonidas and his three hundred. In v. 1 *περὶ* is taken with *θέντες*.

ii. On the same.

iii. It is not known what battle is intended. Ἑλλάνων *ἀντία*—in the sight of Hellas: or *πλείστοις* may be taken with Ἑλλάνων—contending face to face with the greatest of Hellenic hosts.

v. The occasion is the victory at Platææ. *ἐλεύθερον* Ἑλλάδι *κόσμον*—trophy of freedom for Hellas—is in apposition with *βωμόν*.

vi. The subject is the Eretrians whom Datis and Artaphernes carried captives (*ἀνασταίους*) to Cissia, B.C. 490.

vii. Demosthenes (de Cor. 322) says that this epigram was inscribed by the Athenians on the monument of those who fell at Chæroneia (B.C. 338) fighting against Philip of Macedon.

3. The genitives go with *βραβῆν* in the next line, the words *οὐκ—ἀλλὰ* being parenthetical. The sense is—they made Hades the judge of their valour or their fear;—that is, they shewed by their death whether they were brave or not.

6. *ἀμφὶς ἔχωσιν* carries on the metaphor of the yoke.

8. *ἥδε*—the following sentence or judgment. The next two lines state what that judgment is:—To succeed and not to fail in anything is granted only to the gods; but in human life Zeus allows none to escape destiny.

ix, 3. *αἰγιαλῷ νένευκεν*—inclines or looks towards the shore.

x, 1, 2.—Judge not of me Hector by my grave, nor measure by my tomb the match of all Hellas.

II, i, 11. sc. the Bacchants.

13. *βοηγενέεσσι*. Cp. Virg. Gorg. 4. 295–314.

ii, 3. *σεσίγηκεν βρασσομένη* as if *παύεται βρασσομένη*—is at rest from its tossing.

iii. The subject is a vintage.

2. wove with mingled sound the rhythmic tread in the service of Bacchus: i. e. in trampling out the grapes.

6. The sense seems to be—not troubling ourselves greatly to mingle hot water with the must; i. e. drinking freely.

7. leaning over the wine-press.

8. shone on the flowing wine.

III, i, 3. *φιλέραστος* applies to Zenophila not as woman but as a rose—love's flower: lit. dear to lovers. *ὥριμον ἄνθος*—flower of the spring.

5. Why smile ye meadows in the pride of your flowers?

ii, 1. *κηρύσσω* i. e. proclaim as a fugitive slave.

5. Cp. on Theocritus V. 2, supra.

vii, 2. *ἕσπερος*—the star of evening and morning are supposed to exist together.

ix, 1. *στείχουσα παρ' αὐγὰς*—going into the open air or sunshine.

IV, ii, 6. *εἰς Ἀχέροντα*—as addressed to Acheron.

iii, 1. *σειρῆνες*, monumental figures of Sirens as emblems of lamentation or death.

5. *εὖσαν* for *οὖσαν*.

7. *Τηνία*—of Tenos. *ὡς εἰδῶντι* (for *εἰδῶσι*) follows *εἴπατε*; an archaic redundance of expression—tell them, that they may know it.

vi, 3. *νύμφας ἐπὶ δικλίσιν*—at the bridal doors.

5. *ἐκ* is to be taken with *σιγαθεὶς*—hushed in silence.

xi, 1. *τί σε τοῦτο*—what is this to thee?

2–3. *εἰ γὰρ*—what if?

xii. Suetonius (in Jacobs) says of Nero—"Dicente quodam in

sermone convivii ἐμοῦ θανόντος γαῖα μιχθήτω πυρί, imo inquit ἐμοῦ ζῶντος, planeque ita fecit."

xiii, 1. For the unmetrical ἔπιον &c., ἔφαγον καὶ ἐφύβρισα is commonly read. There are several versions of the epigram, which is said to be a translation from an eastern original on Sardanapalus.

xv. On Dion, tyrant of Syracuse, and Plato's friend. The sense is very complex. The several antitheses, disentangled and expanded, seem to be as follows. (i) Hecuba and the Ilian women are the common instance of grief; but their sorrows were a long time ago and a long way off, fables of old-world poets: while ours is the real loss of one who had high aims and did great deeds in our own time. (ii) Their sorrows were but their destiny, the essential and natural principle of their poetical existence (v. 2), but in your death the gods have cut short a triumphant career and dashed high hopes. (iii) You lie honoured in your native land; but O the difference to me!

2. δή ποτε—once on a time.

3. when you had already offered sacrifice for noble deeds accomplished.

4. ἐξέχεαν—dashed, or spilled.

xvi, 1. ἄρμενος—well pleasing.

xix, 7. μὴ ὑποίσω—may not have to endure to be in.

xx. On a shepherd's tomb. v. 2. ἐμβατέοντες—guarding.

xxi. On the tomb of a husbandman.

V, i. On a statue of Artemis ready for the chase. The sense of the first three lines is—I am Artemis, worthily wrought. That he who wrought me himself desired to shew me as Zeus' true daughter take the courage of my look for proof. κυναγέσιον—hunting-ground.

iii, 1. ὑπὲρ &c.—over the edge of the housetop.

iv. The subject is a picture of a faun holding his pipe to his ear and smiling at its imagined music.

5. οὐ γὰρ κηρὸς ἔρυκεν—lit. wax was not what kept him

silent: i. e. he was not silent merely because he was a painted figure, but because he was pre-occupied.

v. The speaker coming to announce to Niobe the death of her sons (1–5) witnesses that of her daughters (5–12).

4. *τόξοις*—for his bow.

5–6. *παῖδες, παρθενικαῖσι*;—sons, daughters. *παρθ.* is a dative of reference.

9. *ἀντωπὸν*—lit. levelled straight at her: but the sense is the same as if it had been *ἀντωπός*, so that there is an opposition between one child who stands up and though amazed yet looks full at Phœbus' arrows, and another who is scared at them and cowers down. Or the meaning may be—another with amazement in her look receives full front and upright the shaft, another lies fainting on the arrow which has pierced her. In the next line the one who still lives is Melibœa, who, according to one form of the legend, was spared but turning pale from fear was thence named Chloris.

11. *ἁ* sc. Niobe. *λάλον πάλαι*—once too free of tongue, in allusion to the boasting which had brought this vengeance on her.

vi. Figures on a hunter's tomb.

vii, 9–10. For it were unfitting that Bacchus' servant should fall through wine.

viii. On a gem carved with oxen. In v. 2. *ἔμπνοα* is an adverbial accusative—as it were all in act of grazing as if living.

ix. On a statue of Pan. *ὑγρὸν*—moist, or perhaps flexile.

VI, iv. The meaning is—O that we could so rid ourselves of life and its cares as still to keep the sense of nature and her splendours.

v, 6. *ῥεμβόμενοι* seems to mean—amused, diverted, or distracted. Translate—amusing themselves with the colours of the painters' pencils: i. e. they enjoy the sights and arts of society. Cp. Menander, Hypob. Fragm. 2, supra.

vi. The subject is a gaming-table.

vii, 7. The childless life is a maimed life.

8. πολιαὶ sc. τρίχες.

9. Fate then gave us but two things which are worth choosing.

viii, 2. πυκινὰς—lit. well made or well fitted together—a metaphor from joiner's work. The author is perhaps Ptolemy the astronomer.

x. The sense is—I hold revel having my eye fixed on the dance of the stars in the west: other (sc. earthly) dances I tread not with heavy foot. But I crown my brows with flowers and wake my lyre; and in this I imitate the order of the universe, for that too has its harmony and its crown.—The reading of the second line is doubtful.

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